THE NEW YORK DRAMATIC MIRROR

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JULIA LEE

WORLD'S FAIR PLAYBILLS.

Thousands of prospective visitors to the World's Fair at Chicago will be particularly interested in the theatres of that city during their sojourn, and a brief reference to the leading places of amusement in that city, with reference to their coming attractions will not now be out of place.

The Auditorium is the place upon which all Chicago prides itself. It is treason to suggest that it is surpassed in any particular by any theatre in the world. Milward Adams manages the great house, the main entrance to which is reached from Congress Street, near the corner of Wabash Avenue. Abbey, Schoeffel and Gran's big Knalfy spectacle, America, from April 17 to Oct. 1. Oct. 2, season of grand opera.

Hooley's Theatre, located on the north side of Randolph Street, between LaSalle and Clark Streets, is locally designated as "the parlor home of comedy." It is owned and managed by R. M. Hooley, and Harry J. Powers is business manager. Here M. Coquelin and Jane Hading, Augustin Daly, the Kendals, E. S. Willard and other first-class amusers will play in Chicago.

The Chicago Opera House, managed by David Henderson, and located on the corner of Clark and Washington Streets, is the home of spectacle. Ali Baba and Sinbad will alternate during the Fair.

The historic theatre of Chicago is McVicker's. The Black Crook is its present attraction, and Denman Thompson, W. H. Crane, Thomas Keene, and Joseph Jefferson will follow in their order.

The Columbia Theatre is located on the south side of Monroe Street, between Dearborn and Clark, and is operated by Al. Hayman and Will J. Davis. Lillian Russell and company will appear there on May 16 for an engagement of sixteen weeks. Daniel Frohman's company will follow for four weeks, and be succeeded by Henry Irving and Ellen Terry for a like term. Then will come The Bostonians.

The Schiller, a new theatre, managed by Anson Temple, is located on Randolph Street. John Stetson's Crust of Society, Charles Frohman's companies, Rose and Charles Coghlan, Felix Morris, and others equally well known will furnish entertainment during the World's Fair.

The Grand Opera House, managed by Harry L. Hamlin, is on the East side of Clark Street, between Randolph and Washington Streets. Sol Smith Russell will play a long engagement here during the Fair, producing several new plays.

The Haymarket Theatre is on the West side, on Madison Street, between Halsted and Union Streets. It is managed by Will J. Davis, with George A. Fair as business manager. Here James J. Corbett will play until Oct. 7, when The Ensign, Von Yonson, and other attractions will come in their order.

Mackaye's Spectatorium, arranged by Steele Mackaye, will present the greatest spectacle of the century, The World Finder, during the Fair.

The Lyceum is a variety house, owned and managed by Thomas L. Greenlet. It will have an entertainment of spectacle, burlesque and variety.

The Alhambra, managed by H. R. Jacobs, is located on the corner of State Street and Archer Avenue. Comune in a new burlesque for the Summer, after May 7. Jacobs' Academy, on South Halsted Street, near Madison, and the Clark Street Theatre, on North Clark Street, are also managed by this enterprising amusement director, who has booked some very popular attractions for the period of the Fair. Tony Pastor will be at the Clark Street house.

Central Music Hall, managed by George Harmon; Havlin's Theatre, leased by John A. Havlin and managed by J. S. Hutton; the Casino, managed by Lyman B. Glover; the Madison Street Theatre, managed by Sam T. Jack; the Windsor, managed by M. B. Leavitt; The People's Theatre, managed by Joe Baylis; the Criterion, managed by Alf. Johnson; the Standard, owned by Jacob Litt and other houses make up a remarkable list of theatres, and the variety of entertainment that they will furnish will no doubt gratify all tastes.

WELL-POSTED MANAGERS.

Schwarz and Mike, managers of the Grand Opera House at Bryan, Tex., write THE MIRROR that their season is nearly finished. "With the exception of Barlow Brothers' Minstrels, who failed to give notice of cancelation, all companies booked by us filled dates. The season has resulted very satisfactorily for all concerned. First-class attractions have played to good money; we have not played too many companies; we have kept posted on all companies booked through the correspondents of the leading dramatic paper, THE MIRROR; our business relations, with very few exceptions, have been pleasant with the profession and we have fully convinced those we have come in contact with that Texas is not so black as she is painted. Through the entire season we have been complimented upon our management. Managers expressed their surprise at finding anyone in these wilds thoroughly posted on theatricals. When we stated that we were constant readers and close students of THE DRAMATIC MIRROR the mystery was explained."

CARELESSNESS ABOUT GALLERIES.

The Detroit newspapers have recently devoted considerable space to abuses in the local theatres, and now comes a woman of that town who has visited its theatre galleries and writes of matters that should be corrected. She says the galleries are filthy; that the mattings reek with animal matter and give evidence that "house-cleaning" is unknown; that the male habitués are permitted to soil the floors with tobacco juice; that the ticket-taker makes so much noise while counting his cash that the attention of this part of the audience is distracted; that no programmes are served; and that the ushers in this part of the house are indifferent, noisy and offensive. There are theatre-loving persons who are compelled by circumstances to patronize the gallery, and who are sensible of offensive features that do not disturb the majority of those who get amusement in this part of a theatre. Managers should, however, insist upon conduct that would make the cheaper part of their houses endurable to anybody that may visit them.

JULIA LEE.

The picture on the first page this week is that of Julia Lee, who has been before the public for the past four years, and who during that period has been with several of the leading farce-comedies. Miss Lee's first appearance was with the Conreid Opera company. Leaving this organization, she joined the Lytell Dramatic company, in which she played soubrette parts with marked success. She made a distinct hit in The Great Metropolis. Since then she has been prominent in Natural Gas, The Hustler, and with John C. Rice in A Knotty Affair. Miss Lee is a clever dancer, and has an attractive stage appearance. She may be counted on to make her mark in first-class burlesque or farce comedy, and no doubt would impress herself in comedy-drama, which is her aspiration.

FORREST HOME SUPERINTENDENT.

At the time the Forrest Home Trustees appointed Andreas Hartel superintendent, it was understood that the arrangement was temporary. Mr. Hartel having proved qualified for the post, in the Trustees' opinion, they have made his appointment permanent. Mr. Hartel, his wife, and his daughter—a young lady of nineteen—moved into the Home a few days ago. Mrs. Wilson, widow of the former superintendent, and her daughter Effie have moved out.

RUY BLAS DOUBLE.

In reference to the "double" in Ruy Blas, Colonel T. Allston Brown writes: "I see by THE MIRROR this week that Edwin Mayo denies that his father, Frank Mayo, ever doubled the roles of Ruy Blas and Don Cæsar. I beg to inform him that Mr. Mayo did enact these roles and at a time when he (Edwin) was scarcely out of his swaddling clothes. It was more than thirty years ago while Frank Mayo was traveling in the mountain towns of California. Edwin is thus to be forgiven for his lack of memory." On the other hand Frank Mayo himself, who was in town last Wednesday, says that he never doubled the parts in the sense that Edward Vroom doubled them. He explains that many years ago when the Don Cæsar of the cast was ill or absent he played a scene of Don Cæsar's in connection with Ruy Blas, but was compelled to omit the important scene where the two characters meet.

MR. FRENCH'S BIG PRODUCTION.

Manager T. Henry French returned from abroad last Wednesday. He reports a pleasant trip, during which he has not lost sight of business. His main purpose while away was to prepare for the production of The Prodigal Daughter, with which he will open the new American Theatre about May 1. With him he has brought special scenery for the piece, costumes and furniture. On the steamship *Bovic* will arrive for the play nine blooded horses bought by Mr. French, the principal one, Roquefort, having won the National Steeplechase. With them are ten hounds given to Mr. French by the Duke of Beaufort, and five jockeys. Leonard Boyne, who will play the leading part in The Prodigal Daughter, came over with Mr. French in the *Teutonic*. Ernest Benzon, the Plunger, has been engaged to play the part of the gambler, and others that will take part are J. H. Barnes, Charles Dalton, Sidney Howard, Jefferson De Angelis, Julius Knight, Julia Arthur, Helen Dauvray and Charlotte Tittell.

MR. HANLEY'S BORES.

A MIRROR man met Manager Mart Hanley, of Harrigan's Theatre, yesterday, as the latter had thrown off his office work for the moment and was indulging in his daily constitutional. Mr. Hanley's favorite route for diurnal pedestrianism will not be disclosed, for during the few minutes that the MIRROR man accompanied him, the amiable manager confessed that his absence from his office was as much for relief from manifold importunities as for the exercise that could be gained. "The applications from persons who have absolutely no claim upon a theatre for free seats," said Mr. Hanley, "are enough to make one of generous heart wish that his theatre would hold the whole population and that he might furnish entertainment free; but until the government subsidizes the theatre, and as long as amusements are private enterprises, managers are compelled to draw the line occasionally. And then there is the ambitious woman who wants to get on the stage. Her name is legion. I am flooded with letters from her. She can act or sing or both better than any one now before the public, and is sure of it—as are all of her relatives—but while I am inclined to think she is generally right, the public is so stupid, and so apt to form its own standards that I am powerless to help her." And with a sigh, Mr. Hanley passed on.

HERRMANN'S NEW ILLUSION.

Professor Herrmann buttonholed a MIRROR reporter last week and said: "I have received a cable from my agent in London which says that he has secured for me two extraordinary illusions.

"The first is called 'The Mysterious Flight of a Lady in Mid-Air.' A woman on a chair is elevated way above the stage. I fire a pistol at her, she disappears, and the chair is shattered into bits. The other is called 'Flight of a Captive.' A man in a cage vanishes in ful' view of the audience.

"There are no curtains or doors involved in either trick. They cost $3,000 and are worth it.

"I am negotiating with several attractions to appear at Herrmann's Theatre, but I would keep the house closed rather than reopen it with an attraction that is not gilt-edged. On May 15 I shall appear at Herrmann's myself for six weeks. Then I shall rest for the Summer at my country place at Whitestone, L. I.

"My profits for the season on my tour will be $100,000."

ALEXANDER SALVINI.

GOSSIP OF THE TOWN.

The Show Printing Association attached the Pulse of New York company for $1,000 in New Haven the other night.

A pastel portrait of Georgia Cayvan, destined for the Maine Women's Department of the World's Fair, is shown in the Lyceum lobby.

The Lyceum, Daly's, Palmer's, and the Casino were closed on Good Friday night.

John W. Hamilton's announcement of Kathrine Clemmons' tour in A Lady of Venice has attracted a good deal of attention. The enterprise is backed by ample capital, it is said.

In spite of its London success and its Boston acceptance, The Silent Battle has proved a decided frost at the Standard. The last performance took place on Monday night.

In doing her dance in The Black Crook at Chicago last Wednesday afternoon, La Sirene twisted her leg and she fainted. She was removed from the stage. The injury was painful, but not serious.

On Wednesday Manager Turner, of Proctor's Theatre, was held for trial in $500 bail at Jefferson Market for violating the law that requires a net to be stretched under a trapeze during a performance. A performer named Orville had fallen a few nights before at Proctor's. J. Wesley Rosenquest went bail for Mr. Turner.

The profession will be notably represented in the Press Club fair. Mrs. J. W. Keller has secured several prominent actresses to preside at the autograph and photograph booth, among others Lillian Russell, Rose Coghlan, and Sadie Martinot. Messrs. Crane, Harrigan, Wild and other actors will assist in the afternoons. The Fair promises to be a great event in every department.

For the opening of the new theatre at Plattsburgh, New York, seats were auctioned last Wednesday. Seventeen hundred dollars was realized for 275 seats.

Manager Charles F. Dittmar reports that Florence Bindley's receipts at the Chicago Academy of Music a week ago last Sunday night broke all previous Sunday night records at that house.

Prospects are bright for Frank Maeder's venture with Lawrence Hanley in The Player. Mr. Hanley is a fine young actor, experienced, ambitious and intelligent. He has enjoyed the advantages of the best modern schooling. The play arranged for his tour by Blanche Marsden will give Mr. Hanley rare opportunities for artistic acting, while the interpolation of an act from a famous tragedy will exhibit him at his best.

William H. Crane's season will close on April 29. It has been the most profitable season he has had.

Walter Stearns Hale has signed with Julia Marlowe for leading business next season. He will play Orlando, Romeo, Sir Thomas Clifford and Waller. Harry Jewett, the Australian actor, has been engaged for the heavy leads.

The San Francisco *Argonaut* says of The Bostonians, who are playing an immensely successful engagement in Frisco, that "it is one of the best toned companies in the country."

The new Plattsburgh, N. Y., theatre, which cost $100,000 to build, will be opened on Wednesday night by T. W. Keene in The Merchant of Venice. The house is said to be one of the handsomest in the country and compares favorably with metropolitan structures. W. A. Browne is the manager.

Adelaide Prince, of Daly's company, emphatically denies the story of her engagement to George W. Merritt, published in several newspapers last Wednesday.

Lillian Lewis announces in a St. Paul newspaper that she will wear the much-discussed hoop skirt on the stage shortly.

Many of the theatres in the State of Kansas are kept in such a dirty condition that visiting managers have lodged sharp protests, threatening to skip the State hereafter if this state of things is not remedied.

The Deseret Minstrels, of Salt Lake City, gave a successful entertainment on March 22 and 23 for the benefit of the Deseret Hospital. The bill was varied and original and the performance was received with great eclat. C. E. Johnson, THE MIRROR's valuable Salt Lake correspondent, had the business management of the affair.

Charles Frohman has engaged Robert Edeson, the leading man of the Boston Museum, for next season. He has also engaged Howard Hensbel, a prominent member of the Museum company. This makes the fourth member of the Museum company Mr. Frohman has signed this season.

Edward Gerson has returned from his trip abroad in search of novelties for various concert halls and theatres in this country. He has made many engagements, most of which have been announced in THE MIRROR. He says that the theatrical syndicates in London have made so many and so lengthy engagements with the principal performers there that the latter are terribly affected with the "big head" and want large salaries to come to America.

Robert Downing will end his season in four weeks. He will pass the Summer at his country place, three miles from Washington, where he has magnificent gardens and hot houses.

The London *Referee* says: "William E. Bonnay, a promising young actor, sailed today (March 12) to fulfil a six months' engagement under Richard Mansfield, opening at San Francisco at the beginning of April."

Rene Ahrens, Annette Lirg, and Frank De Vernon have joined Only a Farmer's Daughter company, which played in Washington last night.

Gertie Stanwood has been engaged as soubrette for Winnett's Wife for Wife company.

AT THE THEATRES.

Lyceum.—The Guardsman.

Comedy in three acts by George R. Sims and Cecil Raleigh. Produced April 3.

Capt. Sir Eustace Bramston, Bart. ..... Herbert Kelcey
Archibald Clinton ..... E. J. Ratcliffe
Sir James Bramston ..... Charles Walcot
Gen. Kenneth Blazer ..... Thomas Whiffen
Hanbury Hakes ..... Fritz Williams
Miles Cavanagh ..... Augustus Cook
Martin ..... Charles W. King
Lady Jones ..... Mrs. Thomas Whiffen
Daphne Lovell ..... Maude Harrison
Lucy Greville ..... Effie Shannon
Kitty Masters ..... Bessie Tyree
Thompson ..... Madge Carr

The Guardsman, produced for the first time in this country at the Lyceum last night, is an innocuous little comedy, of thin texture and of trifling value. It is probably the lightest piece—we do not mean the funniest—that Mr. Frohman's players have ever been called upon to represent.

Messrs. Sims and Raleigh are bright and skilful writers from whose collaboration much could reasonably be expected. But in The Guardsman they have chosen a theme that is neither novel nor fruitful and they have treated it in an uneven style that is exasperating. Two or three scenes are decidedly clever and the dialogue is sometimes lively, but these are mere oases in a Sahara of stupidity.

The piece was received good-naturedly last night by a fashionable assemblage which stifled its yawns for the sake of a few laughs. The Lyceum's clientèle, like old dog Tray, is ever faithful. The Guardsman, therefore, did not fail—it merely disappointed.

Capt. Sir Eustace Bramston is in love and in debt. The object of his affections is a strange young woman he has met in an underground train. His aunt wishes to marry him to a wealthy American girl, Daphne Lovell, while his uncle, a retired judge, determines to prevent the match. To escape his aunt's plan Eustace falls a prey to his uncle's plot, which is to make Daphne believe that the guardsman is a Don Juan. Thinking that he will thereby save himself for a match with his incognita, Eustace pretends to be a Lothario while Daphne listens behind a screen, and after he has convicted himself he discovers, of course, that she is the unknown herself. The last act is devoted to some more complications, which are finally disentangled, and prospective wedding bells ring for the Yankee girl and her English adorer.

The Guardsman is admirably put on. The scenery is in Mr. Unitt's best style, the women's gowns are what the fair sex call "dreams," and every minor detail is perfect. But in spite of all this care and in spite of the capital cast the piece is tedious.

The most interesting feature was Maude Harrison's appearance for the first time as a member of the Lyceum company. She received a hearty welcome, which she proceeded to justify by a dainty and charming performance of Daphne—a performance that was in this favorite comedienne's happiest vein, in spite of the shortcomings of the part itself. Her archness gave life to a flat scene in which Daphne rehearses a presentation to the Queen.

Miss Shannon was almost effaced as Lucy Greville. Mrs. Whiffen was incisive and amusing as Lady Jones, the match-maker. Miss Tyree was ill at ease as the adventuress, Kitty.

Mr. Kelcey was lively as Eustace, Mr. Ratcliffe engaging as a young barrister, Mr. Walcot delightfully humorous as the retired judge, and Mr. Cook bad as an Irish servant. Mr. Williams gave a clever impersonation of a pickle merchant, aspiring to good form and good society.

Garden.—The Poet and the Puppets.

The attraction at the Garden Theatre this week is something of a novelty. It is a travesty on Lady Windermere's Fan.

Travesty is a very cheap style of humor, and generally "makes the judicious grieve." But it offers unbounded opportunities for wit and fun-making. And certainly no personality in the literary world offers such a temptation to the burlesque as our quondam poet of the lily and the sunflower, Oscar Wilde; while Lady Windermere's Fan, like its author, though unquestionably clever, lends itself quite readily to travesty.

The idiosyncrasies of both author and play have been caught and reflected shrewdly and amusingly in The Poet and the Puppets. It is indeed a genuine novelty in the play line, full of laugh-compelling absurdities, witty burlesque and droll caricature.

As for plot, of course in a production of this kind the less said the better. The writer simply presents the audience with an array of clever caricatures, ranging them from Shakespeare to Augustin Daly, and burlesque and travesty on Oscar Wilde and Lady Windermere's Fan in particular, but everything in general, including many amusing local hits, not forgetting the Theatre of Arts and Letters and the defunct Vaudeville Club.

The company is excellent. Henry Miller, May Irwin, and May Robson being the distinguished features.

Mr. Miller gives an admirable caricature of Oscar Wilde graceful, languishing, handsome, and so palpably, so inexpressibly, so utterly talented! The familiar outlines of both the figure and character of the poet eccentric were well presented and caught the audience completely.

Miss Irwin was charmingly natural and thoroughly amusing, while Miss Robson fully met the expectations that had been aroused by the numerous advance notices of her unique performance.

The audience, which was only moderate in size, seemed to enjoy the piece thoroughly.

The travesty is preceded by a one-act farce entitled His Wedding Day; the chief fault of which is not that it is not funny, but that it is not funnier, considering the material that the subject affords. It is, however, full of action and well played so that it supplies a good hour's amusement as a preliminary to the main bill. Judicious cuts should be made, for the whole performance, as it now stands, is much too long.

Manhattan.—Don Cæsar de Bazan.

Charles II., King of Spain ..... William Redmund
Don Jose de Santarem ..... John T. Burke
Marquis De La Rotunda ..... Ben Johnson
Don Deigo Alvarez ..... J. D. Murphree
Don Manuel Del Paso ..... Charles Richards
Maritana ..... Maida Craigen
Marchioness De La Rotunda ..... Augusta De Forrest
Lazarillo ..... Maude Dixon
Don Cæsar de Bazan ..... Alexander Salvini

It is some time since Alexander Salvini has played before a metropolitan audience, and his return to the city attracted a large house to the Manhattan on Monday night to witness his performance of Don Cæsar de Bazan.

The piece has seldom, if ever, been produced here with more elaborate scenic effects or with more gorgeous and appropriate costumes than those pictorial aids that Mr. Salvini employs, and the audience bore with patience the long delay in the raising of the curtain, being amply rewarded by the beautiful effect of the scene representing a square in Madrid in the first act.

As the impetuous, rollicking, and reckless Don Cæsar, Mr. Salvini was particularly successful, although at times his articulation was somewhat too rapid. Otherwise his performance was quite flawless, and elicited frequent applause and two curtain calls at the close of the second act.

The supporting company is adequate. William Redmund as the King gave a natural and dignified portrayal of the role. Ben Johnson as the Marquis Rotunda was amusing, as was also Augusta De Forrest as the Marchioness. The part of Maritana was capably played by Maida Craigen, and Maude Dixon as the armorer's apprentice was quite effective.

Broadway.—The Crust of Society.

The Crust of Society commenced its third week's engagement at the Broadway Theatre last night. A feature of the performance was an entire change in the cast, and a warm reception was tendered the new players by a fairly large and well-pleased audience. It cannot be said that there is any improvement in the new cast over the one which closed on Saturday night. It was an unwise move on Mr. Stetson's part to make the change.

Elita Proctor Otis was warmly received as Mrs. Eastlake Chapel. Hattie Russell interpreted the character of Mrs. Ernestine Echo in a conscientious manner; while Beatrice Moreland portrayed Violet Esmond acceptably.

Francis Carlyle as Oliver St. Aubyn played his part with decided vigor; while John Flood in the character of Mr. Cavendish Comyns, M. P., proved himself a feature of the company and was warmly received.

The others of the company were mediocre.

Grand Opera House.—Fritz in Ireland.

J. K. Emmet, fresh from his highly successful tour with Fritz in Ireland, appeared before a very large audience at the Grand Opera House last night and again proved his metropolitan popularity. His play was never so well produced as it is this season, and it is doubtful if a better company than he carries was ever seen in it. The star is happy in his songs and in his contact with the little ones of the company, and he is originally clever in many particulars of his work. He is supported by Emily Lytton, W. P. Sheldon, J. R. Gildersleeve, Vernon Ramsdell, Paul Matthews, Charles M. McDonald, Harry Redfield, Fred. O. Sheldon, Martha Jenness, Florence Germaine, Genevra Campbell, Bertie Young, Frankie Fair, Baby Spencer, and Baby Henriques. A special feature of the performance was the singing of Maggie Cline, who, with the Herald Quartette, has been engaged for the week.

Koster and Bial's.—Operetta and Vaudeville.

A crowded house, a new programme far and away the best of the season, was the order of affairs at this popular resort last night. The performance opened with an exceedingly clever bijou edition of Lecoq's comic opera La Fille de Madame Angot, arranged by Frederic Solomon. Paquerette, who made her initial appearance at this house, received a perfect ovation and was a favorite from the start. She was complimented by half-dozen encores and flowers from all directions. Stebb and Trepp, the Derouville Nancevs, and James Thornton came in for a large share of applause. The Rehearsal, the afterpiece, is a clever travesty on modern stage ethics.

People's.—Mavourneen.

Prosperity will mark the week at the People's, where Mavourneen began an engagement last night to a large and enthusiastic audience. THE MIRROR has so frequently chronicled the success of the revival of this play of late that no extended note of it is necessary at this time. Chauncey Olcott, in the role originated and played so successfully by W. J. Scanlan, is steadily winning the favor of the friends of the former comedian, and there can be no question that his selection was fortunate and based on excellent judgment. His singing is a feature that pleases everybody.

Tony Pastor's.—Variety.

Easter Monday was a gala night at Antonio Pastor's. The new faces were the Ventins, Brown Brothers, Mathews and Harris, the La Rose Brothers, the Quinns, Horace Randall, Billy Carter, and Layman, the man of many faces, the genial Tony, the Big Four, and Lydia Yeamans-Titus gave finish and zest to a long and pleasing programme of refined novelty. The house was large, and liberal in its applause to a remarkable degree.

Fourteenth Street.—The Span of Life.

That immensely popular sensational melodrama, The Span of Life, filled the Fourteenth Street Theatre last night. It will evidently be very successful there the rest of its stay. It is thrilling throughout, but the incident of the escape of the heroine over the bridge of living bodies remains, of course, the startling feature of the play. This, as usual, was received with wild demonstrations last night.

Jacobs'.—McCarthy's Mishaps.

Barney Ferguson and his company appeared at Jacobs' Theatre last night in McCarthy's Mishaps, the popular Irish farce-comedy that still amuses in many theatres. Mr. Ferguson's comic abilities are well known. He is capably assisted in the rather boisterous action of the piece.

Harlem Opera House.—The Dazzler.

The Dazzler was the attraction at the Harlem Opera House last night. Anna Boyd and Joseph Ott divided the honors of the evening between them and they were well assisted by a clever company. Next week, Jane and Lottie Collins.

Columbus Theatre.—A Nutmeg Match.

A Nutmeg Match was given at the Columbus Theatre on Monday, and drew a large audience. The play is realistic, the pile-driving scene being especially exciting. The company gave satisfaction. Next week, Joseph.

At Other Houses

The one-hundredth performance of The Girl I Left Behind Me at the Empire will occur a week from Wednesday night, when souvenirs will be distributed.

Hoss and Hoss continues at the Bijou.

Cordelia's Aspirations, which was well attended even last week, promises to play to standing room for a time.

Mr. Wilkinson's Widows will be revived at the Standard to-night (Tuesday) with most of the original players in the leading parts.

Lady Windermere's Fan continues to attract fashionable audiences at Palmer's.

Ramsay Morris' Comedians have won their way to high favor in Joseph at the Union Square.

Stetson's company continues in The Crust of Society at the Broadway.

W. H. Crane's popularity in Brother John at the Star shows no wane.

The Coghlans in Diplomacy are sought at the Fifth Avenue by lovers of brilliant acting.

The French dancers, George P. Murphy, Kitty Kursale, De Vans, Mason and Ralston, and other clever performers, furnish excellent entertainment at the Imperial Music Hall.

THE BROOKLYN THEATRES.

Bedford.—Robert Downing.

Robert Downing appeared in Richard the Lion-Hearted at the Bedford Avenue Theatre last night to a large audience. Careful study and faithful interpretation characterized his work. The audience was well pleased. This piece will be repeated Wednesday matinee; The Gladiator is given Tuesday, Thursday, Friday and Saturday; Virginius Wednesday, and Ingomar Saturday matinee. Eugenie Blair, Florence Erwin, Frederick Mosley, Mark Price, George Macomber, F. C. Bangs, and C. F. Montaine were of the company.

Columbia.—The Private Secretary.

William Gillette appeared before a welcoming and appreciative audience in The Private Secretary, the role which he originated, at the Columbia, last night. Harry Allen appeared as Cattermole, and Charles Bowser as Douglas Cattermole. Next week Marie Tempest is announced in The Fencing Master.

Park.—Rosina Vokes.

Rosina Vokes made her annual appearance here at the Park last night in The Paper Chase, which had never been seen here. Miss Vokes will give A Lesson in Love, Sunset, A Double Lesson, and Wig and Gown during the engagement. Felix Morris, Ffolliott Paget, C. D. Morris, and Franklin Reglid are with the company. Roland Reed in Innocent as a Lamb next week.

Grand Opera House.—McKenna's Flirtation

Laughter prevailed at the Grand Opera House when William Barry, in McKenna's Flirtation entertained a large audience last night. New songs and dances have been introduced since the piece was last seen here. The Silver King will be the next attraction.

Amphion.—The Fencing Master.

Marie Tempest began an engagement in The Fencing Master to a crowded house Monday night. The opera was particularly well received. The cast was excellent, Hubert Wilke, William Broderick, Grace Golden, and Mme. Pemberton-Hincks appearing to advantage. Next week, Stuart Robson in She Stoops to Conquer.

MIRROR CALLERS.

Charles A. Vining, Olive Tremaine, Bingley Fales, Lillian Clifton, Adelaide Russell, Walker Whiteside, W. F. Henderson, F. S. Verance, Fannie McIntyre, L. Snyder, A. W. Purcell, Littledale Power, Mrs. Jarvis, H. Wayne Ellis, Walter Stearns Hale, Fred. H. Frear, Henry Burkhardt, Rosa Rand, Hattie Randolph, Aunt Louisa Eldridge, Nancy Atherton, William Newell, E. Graham Dewey, Charlotte Neilson, E. J. Hassan, Maida Craigen, Wilfred North, Robert McNair, Guido Marburg, Wilson Enos.

RECOVERED $5,000 DAMAGES.

Irene Worrell Holton, the sister of Mrs. George S. Knight, fell down the stairway of the Opera House at Dubuque, Ia., some time ago. She has just been awarded $5,000 damages for injuries.

PLANS OF THE ROSENFELDS.

Manager Theodore Rosenfeld sails for London to-day (Tuesday) on the steamship *Aller*. When seen by a MIRROR reporter yesterday he felt quite enthusiastic over the prospects of securing Niblo's for The Lilliputians, who open here early in September. "My object in going abroad," said Mr. Rosenfeld, "is for the purpose of arranging Madame Duse's London and Paris engagements and at the same time to close a deal whereby The Lilliputians can play during the Summer season at the Haymarket in London. On their return to this country A Trip to Mars will receive a gorgeous presentation."

NO MORE ROAD VENTURES.

Manager Henry A. Greenwall will have no interest in any traveling attraction after the close of this season. His lease of the Union Square Theatre was disposed of last week to B. F. Keith of Boston. It has been an unremunerative speculation for Mr. Greenwall and he is glad to get rid of it. When Larry the Lord closes season five weeks hence his road business will end. Mr. Greenwall, according to his contract with his associates in the American Theatrical Exchange, has bound himself not to connect himself with any traveling company.

HARRY LEIGHTON'S HERO.

Oliver Byron has sold the rights to his play, Hero, with which he successfully toured the country a number of years ago, to Harry Leighton for the United States and Canada. Mr. Leighton is having the play rewritten, and will produce it with new printing and elaborate scenic and mechanical effects. The play is an interesting and picturesque Indian drama. It will probably be as great a money winner for Mr. Leighton as it was for Mr. Byron.

MR. ALDRICH IN THE SENATOR.

Louis Aldrich has made one of the greatest hits of his life in The Senator, which he is now playing in New England under an arrangement with W. H. Crane and Joseph Brooks. Mr. Aldrich's performance is praised in the highest manner by the press, and the houses have been large everywhere. The company is excellent, containing a number of the actors that appeared in the original cast with Mr. Crane.

IT LIVED TWO WEEKS.

The Brink of Society, which started out to Chicago two weeks ago, came to grief last Saturday night at Cincinnati. The venture was under the direction of Dickson and Chapman, and if not now in New York, the members of the company are en route. While the cast included Henry Lee, Alice Fisher, and other competent players, business was bad. The venture was handicapped at the start by a lack of funds.

GOSSIP.

The annual entertainment of the Five A's took place at the Broadway on Sunday night. A fair-sized audience attended. The Rogers Sisters, Charles J. Ross, Mabel Fenton, "Billy" Carter, Bernard Dyllyn, Bessie Tannehill, Will S. Rising, Effie Chairpney, John P. Curran, W. H. Hamilton, Joe Ott and John J. Raffael took part.

At the Fourteenth Street Theatre last night a schedule of popular prices was adopted.

Hattie E. Schell, well known to the stage, was married last night. She will be at home as Mrs. Albert F. Tracy, after to-day (Tuesday), at Westfield, Mass.

H. P. Acker, the clever advance man of The Devil's Mine, is in the city.

Monti Collins, who is jointly connected with John M. Wills in the Two Old Cronies, is in the city renewing acquaintances.

L. Arthur O'Neill, manager of the Grand Opera House, Charleston, S. C., is in town on theatrical business.

Alice Johnson, owing to the illness of Bettina Gerard, has been specially engaged for two weeks in The Poet and the Puppets.

Oliver Byron will play a three weeks' engagement in the Stockwell Theatre, San Francisco, supported by the stock company of that house, and will produce during his engagement The Dark Continent and Ups and Downs of Life.

The following houses were added to Frohman's booking department last week: Owensboro, Ky., Hornellsville, N. Y., Fredonia, N. Y., Grand Opera House, Johnstown, Pa.; Harmanus Bleecker Hall, Albany, N. Y., Marlboro Theatre at Marlboro, Mass., Grand Opera House and Pike's Opera House, Cincinnati, New Seattle Theatre at Seattle and the Tacoma Theatre.

Will S. Rising and Louis De Lange have resumed their Spring tour with Tangled Up, under management of A. W. Brown. D. D. Smith, of this attraction, is in town.

Gus Pennoyer is recovering slowly from his recent accident. He will be able in all probability, to resume his post with Roland Reed this season.

Robert Campbell goes in advance of A Loyal Friend, opening in Fall River, Mass., next Saturday.

Business manager Reeves, of Herrmann's Theatre, felt very much disturbed yesterday over the published reports that Dockstader's Minstrels would open his house on April 10. "They will not," he said.

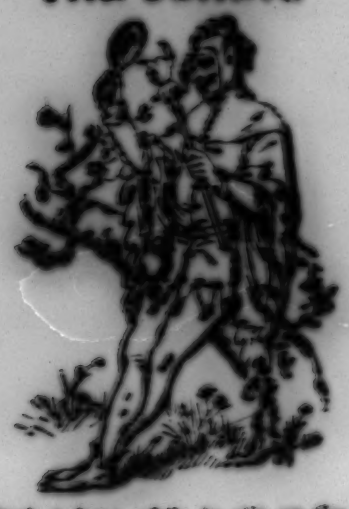
Helene Mora will appear at Tony Pastor's next week.

Allan J. Sanson will manage Katherine Rober next season, and will produce a new play by Con. T. Murphy.

George C. Staley will star in a comedy taken from Washington Irving.

Peter Kearville, a variety theatre manager at Memphis, has disappeared, leaving debts.

THE USHER.



It took a long while to stir up the managers of this city to a proper appreciation of the lamentable plight to which Mr. Gerry has reduced stage children with the assistance of the legislature and the courts. But they are fully aroused now.

"We are in this fight to win it," Mr. Palmer said to me on his return from the hearing before the Committee on Code at Albany last week. "We purpose to secure legislation that will protect the children that suffer the cruelty of being prevented from earning an honest living. If this legislature doesn't help us we shall appeal to the next legislature. We shall not desist until we have emancipated the children."

As usual, adverse influences are at work in Albany, and although the legislators—almost to a unit—are known to be personally opposed to Gerryism, there is a strong probability that the bill to remedy the technical defects of the Stein law will never get out of the Committee before which it is pending.

The wires that connect certain New York political powers with the New York delegation are not seen, but they are felt. This seems to be a case where they may be pulled again in Mr. Gerry's interest.

Nevertheless, the fact that the managers, under the name of the Society for the Protection of Stage Children, have taken off their coats and prepared for a long struggle is good news for those that have recognized hitherto the serious importance of the subject. It is only a question of time when relief will be had, even if the effort fails this year.

It is probable that Joseph Jefferson will be made president of the Society. He is deeply interested in the matter.

Mr. Jefferson has written a communication which will be presented to the Trustees of the Actors' Fund at their next meeting, asking that the Fund appropriate a sum of money from its reserve sufficient to establish a small asylum for the children of the stage who require shelter and training.

Mr. Jefferson will propose that the management of this asylum shall be placed in the hands of the Society for the Protection of Stage Children, which can devote more attention to it than could be expected of the busy Fund administration.

The Fund might properly consent to this proposal, for the announced object of the Actors' Fund fair, held last year, was to endow an asylum for actors' orphans.

Mr. Jefferson's suggestion points the way to the fulfilment of that pledge to the public and the profession.

Will McConnell was never in his life so much in earnest about anything as he is about making the American Exchange a big success.

The idea of a free Exchange—or as Mr. McConnell terms it, "a theatrical clearing house"—is genuinely novel.

President Greenwall has paid $3,100 into the Exchange for the thirty-one Southern theatres that he either controls or represents. He enjoys the same privileges that other customers enjoy, neither more nor less, for one of the planks in Mr. McConnell's platform is absolute impartiality and equal fidelity to all the interests entrusted to the concern.

Mr. McConnell has figured it out to his own satisfaction that an Exchange can clear a handsome profit if it be established and conducted on honest principles. In reaching this conclusion he has not been blind to the results reached by exchanges that followed an opposite policy. He says that he intends to benefit by recent object lessons.

Mr. McConnell's intentions are excellent, and if, as he purposes, they are inflexibly adhered to the American Exchange will become not only a liberal paying business investment, but an institution of immense advantage to managers.

Theatre managers are willing to experiment with a new exchange. They need a good one badly, and they are always ready to try again, in spite of repeated disappointments.

Time and again a new exchange has started under favorable auspices. But when has one held to its original promises and proved worthy of the confidence reposed in it?

Everyone knows how the projectors of such concerns have almost invariably used their peculiar positions to boost up speculations of their own that compete with the interests of many for whom they do business. Everyone knows that when they have acquired some power they have employed it to foist the attractions they manage—usually inferior attractions—upon theatres on terms decidedly favorable to themselves.

However, that course brings disaster inevitably in the long run. I am told that one of these backsliding concerns has lost nearly $50,000 at the game during the past year.

The American Exchange has begun right. Its rules are admirable. No money will be taken from traveling companies for routeing—theatres will be represented solely. There will be no juggling with dates, no tying up of time that may or may not be filled. Every contract will be a "pay or play" agreement.

I think Mr. McConnell and his associates have the grit to stick to their principles. If they do that they will prosper.

An actor, who has the faculty of looking below the surface of theatrical currents, sends me a long letter on the subject of what—for lack of a better term—he calls "provincial criticisms."

He relates how a play that won the strongest public and journalistic approval in New York a few months ago played a week to beggarly houses in a certain Western city "simply through the damnable newspaper notices." The company played on a guarantee, but the local manager lost heavily.

"Now no sensible man objects to honest criticism," continues my correspondent, "but in the majority of cases in these cities the task of criticising performances is entrusted to fledgings who have really as much idea of their duties as I have of speaking Chinese. They indulge in abuse and personalities of the most disgusting character, and the consequence is that business is killed.

"What is the use in erecting splendid theatres and in carrying expensive companies around the country simply to have your interests jeopardized by incompetent and irresponsible scribblers?

"The injury does not end with the city where these ignoramuses thrive. It spreads to the surrounding towns, with even worse effect, and the result is that the company is 'queered' throughout a good deal of valuable territory.

"Take Milwaukee, for example. There is not a good attraction that plays there but is roasted by the papers. The 'critics' in adjacent towns take their cue from Milwaukee. They are principally young fellows of local experience merely, in whose eyes Milwaukee is the centre of art, taste and culture.

"If I were a manager I think I should do something to try to rectify this evil, for it is doing a great deal of harm. After several years of practical observation I do not hesitate to pronounce provincial criticism a curse to managers and actors, artistically and pecuniarily."

Doubtless my correspondent has enjoyed greater advantages than I for probing this subject. We all know that incompetency exists in respect to dramatic criticism, not only in the smaller cities but in Chicago and New York.

When some editors and proprietors of great metropolitan dailies employ men to fill the critic's chair who might be employed more appropriately in sweeping out the counting-room, it is not strange that many out-of-town newspapers select men no better suited to the office.

The metropolitan papers can afford to maintain a dramatic critic, an assistant, and a gatherer of dramatic news. The out-of-town paper—as a rule—is unable to support these luxuries, and its writer of dramatic notices is usually a man who combines that work with some other.

Therefore, instead of securing writers who in knowledge, experience, temperament and technical training are especially equipped, an ambitious reporter, a city editor who is desirous to pose as a critic for the sense of importance the function carries with it, or perhaps an outsider who is glad to exploit his opinions in exchange for press seats is entrusted with the task.

The neglect of dramatic criticism, in short, is chiefly a matter of economy. The average newspaper proprietor usually cares nothing for the theatre beyond the revenue derived from its advertisements.

There are exceptions. Some of the ablest criticisms published in this country appear in papers in the smaller cities. The writers are independent and brainy men who form their own judgments and uphold the true standards valiantly. It is worthy of note that, comparatively speaking, each one of these real critics exercises an influence over his community such as the unqualified scribes never attain.

IN CONNECTION WITH HENDERSON.

Frank Sheridan has used the title "Chicago Extravaganza Company" in connection with his burlesque organizations for the past five or six seasons. In connection with H. W. Becker Mr. Sheridan has arranged to play his operatic extravaganza, Cinderella, or the Crystal Slipper, in the principal cities next season.

Not long ago a prominent manager called Mr. Sheridan's attention to the fact that the name of his attraction might cause confusion, the word "Chicago" possibly conveying an impression that it was related to David Henderson's American Extravaganza Company. Mr. Sheridan desired, on his own account, to avoid any such misunderstanding. So he sat down and wrote a very courteous letter to Mr. Henderson.

"I told him," said Mr. Sheridan yesterday to a MIRROR reporter, "that while the title of the company was mine by right of priority and continued use I wished to save possible annoyance both to him and to myself, and for that reason I should drop the word Chicago and rechristen my attraction the National Extravaganza company. I did this quite voluntarily. Mr. Henderson answered that he should do everything in his power to injure our enterprise.

"Last week I placed an advertisement in a certain dramatic paper. I announced that the National Extravaganza company had no connection with any other organization. My advertisement was published, together with a local mention setting forth this fact. In another part of the same paper there appeared in the columns signed by the editor an unprovoked attack on my partner and myself. We were accused of attempting to convey the impression that our company is identical with the American Extravaganza company, and managers were warned to beware of us. I presume that this was one of Mr. Henderson's methods of carrying out his threat.

"The editor's virtuous indignation was not borne out by his acceptance of our advertisement or by his assertion elsewhere in the same issue that our organization is not connected with any other. He was perfectly willing to take our money, to circulate our announcement and his local notice among the persons that he warned against us, and to misrepresent our intentions simultaneously. No effort was made to investigate the matter or to ascertain our position. It was a characteristically unfair piece of business. When I called to demand an explanation the editor was 'busy' and could not be seen.

"We have as much right to the title of our organization as Henderson has to his. I am no more desirous to have the two companies confounded than he has. Our attraction will be strong enough to stand on its own legs.

"I desire to inform managers that our business announcements will appear exclusively in THE MIRROR henceforth."

Messrs. Becker and Sheridan will open their tour on August 28 in Richmond, Va. Time has been booked already up to December.

"We shall play the South first," said Mr. Sheridan. "We shall not go West of the Mississippi River. We are booked in Brooklyn Thanksgiving week. The scenery is being painted by Seavey. The costumes will be from the establishment of Felix. The paper will be supplied by W. J. Morgan. Special cars are being built for us at the Jackson Shops, Wilmington, Del. The production will be elaborate and extensive."

Mr. Sheridan, who is attending to all the preparatory work, makes the American Theatrical Exchange his headquarters. Mr. Becker has sailed for Europe in search of novelties for the specialty department of the production.

MARIE JANSEN HOME AGAIN.

Marie Jansen returned from her trip to California by way of Panama last Saturday. A MIRROR reporter, who met her on Broadway, observed that she had secured a rich, dark complexion from the sun and breeze of the Gulf and the Pacific. Miss Jansen spent four weeks on the water. The rest of her two months' absence was devoted to Mexico and Los Angeles. She says that she was cut off absolutely from professional affairs, and that she had immensely enjoyed and benefited by the trip. "In Guatemala I saw Cavalleria Rusticana, for the first time," she said. "It was sung by a comparatively obscure company, but it was admirably performed and—just think of it!—there were forty first-rate musicians in the orchestra." The sparkle of Miss Jansen's eye and the tan on her cheek are worth a season's salary, at least, wherefrom her journey may be called decidedly profitable.

MANAGER JUDAH SUED.

Henry D. Clarke, the owner of the Ninth Street Theatre, Kansas City, which was destroyed by fire last January, has begun a suit against A. Judah, the lessee, for $55,000 damages. Mr. Clark claims that the fire was due to negligence on the part of Mr. Judah's employés. He alleges that ashes, cinders and live embers from the furnace were allowed to accumulate in large quantities and endanger the property. He also claims that the furnace and boiler flue in the scene dock was left in an unsafe condition. Mr. Clarke has brought a separate suit against Mr. Judah for $833, the amount of rent for the theatre since the fire.

MRS. CORBETT ON THE STAGE.

Gentleman Jack reopened in Montreal last night. When the company reaches Cleveland, on April 10, Mrs. James J. Corbett will assume the part of Polly Graham, formerly played by Belle La Verde, and Mrs. William A. Brady, wife of the manager, takes the leading part of Alice Saunders, formerly played by Lee Lamar. Corbett said the other day in an interview: "I'm sure my wife is going to make a success. She is anxious to do well, and we want to be together. I hope this will shut up the gossip about our being separated."

A CLEVER MANAGER.

W. D. Mann.

An excellent picture of W. D. Mann, the clever manager of Evans and Hoey, is shown above. Mr. Mann was born in California on May 2, 1857, and after a common school education entered the service of the Atlantic and Pacific Telegraph Company, as an operator in 1873. This company was soon afterward absorbed by the Western Union, in the employ of which Mr. Mann continued, working in various cities on the Pacific coast. In 1875 Mr. Mann was attracted by what was known as the "Comstock excitement" and removed from San Francisco, Cal., to Carson City, Nev., where he entered the service of the Virginia and Truckee Railroad as a telegraph operator to the train despatcher. Here he remained until 1881, filling the positions of telegraph operator, ticket agent, and chief clerk of the general ticket and passenger agent, until he was appointed Colorado passenger agent for the Chicago, Rock Island and Pacific Railway, with headquarters at Denver, Col., in 1881. Two years later he was promoted to the position of general agent in charge of both passenger and freight business in that territory, and in this he remained until 1887, when he was again promoted to the position of assistant general ticket and passenger agent of all lines West of the Missouri River, with headquarters at Topeka, Kans. The warm personal friendship that had existed between Evans and Hoey and Mr. Mann for many years had much to do with his becoming associated with them, and the four years during which he had been their manager, Mr. Mann says, have been the pleasantest of his life. The signal ability with which he has filled this position is known by all to whom the amusement business is familiar.

MANAGER AL. HAYMAN TALKS.

Manager Al. Hayman has returned to New York after a prolonged trip through the West. When seen by a MIRROR reporter yesterday he expressed his gratification with the business that attractions playing his theatres have done this season.

"This is the best season on the Pacific Coast in more than three years," said Mr. Hayman. "I noticed in an evening paper that certain attractions were alleged to have boycotted San Francisco on account of unfair treatment from the press and public. Such statements are without the slightest foundation, and I could give no better illustration than in calling your attention to a few figures. The Bostonians' four weeks' engagement will exceed $45,000. David Henderson presented his spectacle Ali Baba the same length of time to $53,000. Wards and James remained but two weeks and drew $21,000; while the average business for years at the Baldwin Theatre has exceeded $7,000 a week.

"In Denver, Salt Lake, Los Angeles, and Portland I have had an excellent season. The gross receipts of the Columbia at Brooklyn and Chicago, in connection with my Western houses, will reach to more than $2,050,000.

"Now, does that look as though the season has been bad in the West?

"Regarding the Lillian Russell engagement last Fall in San Francisco I need only say that she played four weeks to more than $40,000. Her average business on the tour, outside of 'Frisco, was about $1,200 a performance.

"The Bostonians do not go further West than Chicago next season. I route and book this organization, and as the company play a long engagement at the Broadway, here in New York, I have deemed it inadvisable to play outside of Chicago, Boston, Philadelphia, and Brooklyn.

"The coming season promises to be a brilliant one on the coast. I have booked Irving and Terry, Daniel Frohman's Stock company, Aristocracy, The Girl I Left Behind Me, Rosina Vokes, A. M. Palmer's Stock company, De Wolf Hopper and similar first-class companies.

"I am not responsible for Augustin Daly's poor business in San Francisco. He played at a popular-price house and raised the admission. Bernhardt, Patti or Duse would have met with similar results at the same theatre."

Alice Verona joins the Deshon Opera company in Birmingham, Ala.

1893 **O'NEILL'S GRAND OPERA HOUSE** 1894

CHARLESTON, Seating 1,250. Stage, 60x60. Dressing-Rooms all on Stage. **SOUTH CAROLINA.**

On ground floor. Controlling our own bill-boards; doing our own bill-posting. Main street, all street cars passing front entrance BACKED BY MONEY, BRAINS AND ENERGY, and the favorite resort for all Charleston. Why? Because kept perfectly clean. Elegant seats, grand scenery, and polite attention at all times.

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Now booking for season 1893-94.

PLAYING ALL OF FROHMAN'S ATTRACTIONS. APPLY TO

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IN OTHER CITIES.

Correspondents of this paper are requested neither to ask nor to accept press courtesies from Hoyt and Thomas, the firm of variety farce managers, or from any person or persons representing them in any capacity whatsoever.

PROVIDENCE.

Blue Jeans opened for a week at the Providence March 27 and was received with general favor. The co. is competent and the scenery beautiful and realistic. Denman Thompson 3-8.

The Hustler opened at Keith's 27 and was greeted by an audience that filled the theatre. Bonnelly and Girard in Natural Gas 3-8.

At the Westminster 27-1 Nibbes' French Burlesque co. was seen for the first time in this city and furnished a good entertainment to fair houses. Fay Foster Burlesque co. 2-8.

The Paymaster entertained large audiences at Lothrop's Museum week ending 1. The piece was in the hands of Stella Chase Ainsworth, an old Providence favorite, late of The Vendetta co., who admirably played the role of Ethel Miley, and Cameron Clemens, who was excellent as Robert Emmett O'Connor, the Paymaster. They were ably supported by Iola Pomeroy, Martha Conway, George Ricketts, and James McElroy. Miss Ainsworth display'd several beautiful costumes with the latest fad of crinoline effects. Lost in London, by the stock co., 3-8.

The Brown University Extravaganza co. entertained a large audience at the Talma Theatre 29. Their musical absurdity, Antony and Cleopatra, was put upon the stage for this occasion with great haste, and after a few more rehearsals it will undoubtedly be more acceptable to the audience. It was well staged and fairly well presented.

Palmer's Uncle Tom's Cabin co. gave two performances at Music Hall 25 to crowded houses.

Treasurer Harry W. Callendar, of the Providence Opera House, left 29 for New York on a business trip in Manager Morrow's interest.

Madame Percival's lady orchestras from Lothrop's Pawtucket and Worcester Theatres, will be among the attractions at the benefit of Louis Burkhardt and Thomas Lothian at the Columbia Theatre, Boston, April 2.

The Altair Dramatic Club gave an entertainment at Greenwich Street Hall 28 to a good house. The programme included several pleasing specialties, followed by the two-act comedy, Look Before You Leap, which was well given.

Prof. N. B. Sprague and W. C. Langdon have written for the Brown University Operatic Club a new comic opera, entitled Eight Times Eight, which will be given at the Providence Opera House May 4-6.

George Snow, the gymnast, is teaching Laura Dean to turn somersaults, a part of the business for her Topsy in the coming production of Uncle Tom's Cabin at Lothrop's.

Iola Pomeroy has engaged for a second tour of the Lothrop circuit.

Charles Cameron, of the Kimball Opera co., left here 25 for a week's stay at his home in Baltimore.

The Talma Club orchestra was tendered a benefit at Talma Theatre 29. The orchestra was augmented and assisted by several prominent soloists. An excellent programme was given before a good audience.

A lady admirer of Stella Chase Ainsworth presented her with three diamond lace pins 26.

C. H. Harter, formerly advertising agent at the Providence, has been engaged by George B. Bowden to manage his Crescent Park Show Grounds during the Summer season.

The American Band, of this city, Bowen R. Church, director, will furnish music at the coming Minneapolis Exposition.

At the office of the Long Distance Telephone Co., in this city, Friday evening 24, several operators and invited guests, listened to a concert programme rendered in Milwaukee, Wis. The music was plainly heard and it is estimated that the distance between the two cities is about thirteen hundred miles.

Business at the theatres this week has been very good considering it is Holy Week.

HOWARD C. RUPLEY.

WASHINGTON, D. C.

Attractions of an unusually good character were presented at most of the playhouses in Washington week ending 1. The attendance at every performance is abundant attestation of the fact that the national capital is a community of theatregoers, who will turn out *en masse* whenever good things are to be seen.

At Ambaugh's Stuart Robson delighted fine audiences with his Jeffersonesque comedy qualities as displayed in Married Life, She Stoops to Conquer, and in the old favorite, The Henrietta. Mr. Robson is supported by an excellent co., one of the cleverest members of which is his wife, who has a host of admirers in Washington.

At the Academy of Music a triple bill was presented by one of Charles Frohman's cos., presenting a curtain-raiser in the form of The Major's Appointment, the dramatization of a short story which appeared in the *Century Magazine* about a year ago. This was followed by Lottie Collins and her inevitable "Ta-ra ra-boom-de ay." Next came the much talked of Gloriana, which made a success with its sparkling newness and unique comedy. The Russian diplomat as given by Edwin Stevens was a splendid piece of work. Henrietta Crossman was charming as Gloriana. While Miss Crossman makes the most of her part I think that she is capable of a much more pretentious and elaborate characterization. May Robson was pretty and vivacious as Kitty.

At the National E. S. Willard and a strong co. were the attractions in The Middleman and Judah. Marie Burroughs was excellent in her impersonation of Mary, as she is in everything she undertakes. She infuses into all of her lines a refinement and gentleness of power which bespeak her thorough training as well as the ability and artistic temperament inherently possessed by her. Added to this she is a very beautiful woman with exquisite taste in her gowns and toilets.

On the evening of 27 Paderewski played a return engagement at Metzerott Music Hall, which was attended by the *haute ton* of the capital. Mrs. Cleveland occupied one of the boxes. It is announced that he will give a farewell recital in the same house on April 25, and already the seats are going rapidly.

At the Lyceum there was hardly standing room at each performance to see Sam T. Jack's Creole co. playing its second engagement here this season. For next week Manager Kernan announces a special engagement with Bob C. Fitzsimmons, champion middleweight fighter, with a co. of specialty stars.

The Shamrock was given at the Bijou, with Only a Farmer's Daughter as the next attraction.

Henry Guy Carleton's new play, A Bit of Scandal, is to be produced at the Academy of Music on Monday evening 10 under the immediate supervision of the author, and the direction of Charles Abbott, the proprietor of Niobe.

William Draper, who figures under several aliases, and who was recently arrested in this city for obtaining money under false pretenses, having claimed to be the manager of a theatrical co. wanting a number of additional members, was tried in the Criminal Court in this city a few days ago, and was discharged for lack of testimony to convict him. Draper claims to have represented a manager named Barton, who was getting up a company to tour in the comedy of True Irish Love.

EDWARD OLDHAM.

DETROIT.

At the Detroit Opera House A Trip to Chinatown was presented March 27. Annie Pixley began a half week's engagement, presenting The Deacon's Daughter and a new play called Miss Blythe of Duluth 30. On 3 the Laura Schirmer-Mapleson Concert co., followed 4 by the annual concert of the D. A. C. Glee and Banjo co. Seidl Orchestra 5.

At the Lyceum Evans and Hoey played a half week's engagement, beginning 27, in A Parlor Match, it being the fifth or sixth time the play has been presented here, but it drew large houses. On 30 Richard Mansfield opened in Beau Brummell, and the following night was seen in A Parisian Romance, and on 1 presented The Scarlet Letter for the first time here. Brink of Society 3-5.

At Whitney's Opera House, Dan A. Kelly in his melodrama, The Shadow Detective, opened to a large house 26, and did good business the entire week. J. H. Wallick 2-8.

Annie Pixley has not been seen in Detroit for over two years. She formerly was a great favorite here, and her many friends were glad to see her back again. Her first appearance in Detroit was in comic opera, either in Pinafore or something of the sort.

The Laura Schirmer-Mapleson co. is under the management of Fred C. Whitney, who starts out again in this new venture. Mr. Whitney is a great hustler, a good worker, and ought to be successful.

The Columbian Horse Show opens 3 for three nights, and promises to be one of the society events of the season. It is given by the Detroit Riding Club for the benefit of the Women's Exchange. All the boxes have already been taken, and each occasion promises to be crowded.

Joseph Jefferson will visit Detroit the first time this season April 18, 19.

Manager C. A. Garwood has been obliged to relinquish his duties at the Detroit and go South for the benefit of his health. Last Winter he was in Denver, Col., and now is sojourning at Thomasville, Ga. He has been very successful here as a manager, and his friends hope he will be able to recover his health.

E. D. Price, leading manager of Mrs. Carter, has left Charles Frohman, and now is managing John Stetson's 20. in The Crust of Society.

Garry Hough, a veteran who was assistant manager of the Detroit under the late Tom Davey, and has been connected with theatres all his life, will take a benefit at the Lyceum, about the middle of April. The Hunchback is the play to be given, and will be presented by his pupils, some of whom are said to be exceedingly clever.

F. K. STEARNS.

LOUISVILLE.

Isabelle Bressler and co. of musicians gave a concert at Macauley's March 26 to a large audience. The youthful artist demonstrated marked ability as a harpist while John Powers, Cæsar Grisai, and others participated in the rendering of a programme of unusual excellence. Macauley's will be dark until April 3 when Joseph Jefferson will present Rip Van Winkle. The advance sale is so large that Mr. Jefferson, yielding to extreme solicitation, has consented to appear at a special matinee on the same date. Fanny Davenport commences a five nights' engagement 4 playing Cleopatra.

Sisseretta Jones, the Black Patti, appeared at the Masonic March 27, 28 in concert to large audiences. This singer is possessed of a magnificent voice. She is accompanied by a number of capable people, and the concerts were enjoyable affairs.

Lieut. Peary, the Arctic explorer, will deliver a lecture at the Masonic 6. He will illustrate incidents of his recent trip to the North with dissolving views of the latest improved kind. As Louisville was the home of young Verhoeff, who lost his life with the expedition, an unusual interest attaches to the visit of Lieut. Peary.

Harry Crandall, the German comedian, is meeting with success at Harris' in A Busy Day. He has a good supporting co. Business good entire week commencing 27.

The Smugglers, a drama of the sensational sort, was the attraction at the Bijou. In the cast are Charles Marbury, Mamie Sheridan, Allen Wrightman and others.

Miaco's City Club is playing a successful return engagement at the New Buckingham. The house was crowded to the doors on the opening night 26.

The advance sale for Aristocracy, which opens at the Auditorium 3, is very satisfactory. There is every indication of a large business.

During the engagement of Hallen and Hart, the comedians were somewhat exercised over a supposed attempt to obtain, by the use of stenographic notes, their special business and latest topical song. It seems the young man detected in taking the notes was not acting for any other parties, but was simply obtaining the verses for his individual gratification.

CHARLES D. CLARKE.

GALVESTON.

The Colonel's second visit of the season March 21, 22 attracted but little attention. Several changes have been made in the cast since last here, though in no instance contributive to its strength, unfortunately. Joseph Haworth, Emily Rigl, and an efficient co. gave a capable representation of The Froth of Society to fair attendance 27.

The recent scarcity of attractions indicate the wane of the season which will terminate in a few weeks. The Grau Opera co. are expected to arrive daily and will rest for a few days previous to opening a two weeks' engagement at the Tremont 2 at popular prices. During the engagement Business Manager George H. Walker will take his annual benefit, out of which he will doubtless realize sufficient capital to establish himself as a baseball magnate in these parts, that being the particular field to which he direct his abilities during the Summer months.

It is authentically stated that Manager Greenwall is desirous of erecting a new opera house here, provided a suitable site shall be procured. A very desirable property was negotiated for but without effect, though it is hardly probable that this failure will deter Mr. Greenwall from making further efforts. The co-operation of some of our wealthy citizens is assured, and it is to be hoped that a theatre which would be a credit to the State is among the probabilities of a not very distant future.

C. N. RHODE.

ST. PAUL.

At the Metropolitan Opera House Fanny Davenport presented Cleopatra March 21-25. Al. G. Field's Minstrels gave an excellent old-time minstrel performance 26, 27 to good houses and well-pleased audiences. Abbott and Teal's clever comedy co. in return engagement presented Niobe 27-1; opening night a full house. Ali Baba co. 2-5.

At Litt's Grand Opera House, Oliver Byron, supported by Kate Byron and a very clever co., presented The Plunger and Across the Continent 26-1, opening to full houses. Lewis Morrison in Faust April 2-8.

At the Olympic Theatre a good vaudeville bill was presented by Manager Harry Robinson, who has leased this theatre for the season. Lillie Star Specialty co. April 2-8.

GEORGE H. COLGRAVE.

NEW ORLEANS.

John L. Sullivan in The Man from Boston drew crowds to the Grand Opera House week ending 1.

Manager Greenwall, of the Grand Opera House, has kept one of his most important engagements for the last of the regular season. It is that of Marie Wainwright, an actress who is always welcome here, not only on account of her own beauty, charm, and talents, but also because she always presents high-class plays, splendidly staged and costumed and interpreted by a co. of far more than average excellence. She will begin her engagement 3 with Amy Robsart. She will play three weeks.

Following the engagement of Miss Wainwright at the Grand Opera House will come a season of comic opera, to last several weeks, by a troupe, headed by Marie Greenwood.

The Academy of Music will be opened 2 for a benefit to Fred Mauberret, treasurer of the Academy for many years. A host of talented amateurs have volunteered their services.

Much Ado About Nothing will be performed at the St. Charles Theatre the first week in April by talented amateurs for "sweet charity's sake."

Julian Magnus, author and manager, is here in the interests of Marie Wainwright.

Among welcome visitors to the city is Colonel Phil W. Greenwall, who is a brother of Manager Henry Greenwall, and who looks after the interests of their Opera House at Fort Worth, Texas.

Mrs. Frank Leslie, who adapted the Froth of Society, and who stayed with the co. playing it long enough to see it fairly launched, has returned to New York.

LAMAR C. QUINTERO.

MINNEAPOLIS.

At the Grand Opera House the American Extravaganza co. presented Ali Baba March 27 to the capacity of the house. The co. was delayed several hours in transit from Pittsburg and did not arrive until late in the afternoon. However, everything was in readiness for the evening performance, due to the excellent work of Manager Conklin's able corps of stage mechanics. The production was a complete success. Despite their long journey the members of the co. were in high spirits. Edwin Foy outdid himself as Cassim. Louise Eissing looked charming and sang splendidly as Ali Baba. Ada Deaves, Ida Mulle, Henry Norman and J. L. Guilmette deserve special mention for thorough work. Magnificent costumes and fine scenery.

At the Bijou Opera House Lillian Lewis gave Lady Lil to two very large audiences 26. Early in May a new light opera, written by two young men of this city, will be produced at the Lyceum Theatre under the direction of J. C. Velder, of New York.

That inimitable humorist, Marshall P. Wilder, gave a musical and literary entertainment at the Lyceum 28 to a large and brilliant audience. This was Mr. Wilder's first appearance in our city, and he met with a most cordial reception. His readings and recitations were heartily enjoyed.

Mme. Caroline Ostberg, of the Royal Opera of Stockholm, appeared in concert at the Lyceum Theatre 27 to a packed house. Mme. Ostberg is a woman of stately presence and is possessed of a full and rich soprano voice, which she uses to decided advantage.

F. C. CAMPBELL.

KANSAS CITY.

The Old Love and the New, announced as an original comedy by Howard Coveney, was produced at the Coates at the matinee March 25, and proved to be the old comedy, The Governor, somewhat altered, but not much disguised. The work of Mrs. A. J. Florence and Mr. Coveney was not very satisfactory. R. B. Mantell brought his new play, The Face in the Moonlight, to the Coates 27, 28, and during the engagement presented Othello, Hamlet, and his strong play, The Corsican Brothers. The Face in the Moonlight possesses strong dramatic points. His co. was as usual good, Charlotte Behrens being very attractive in leading parts. Joseph Jefferson 3-5.

The Voodoo opened at the Grand 26 for a week to an audience that filled the house and the attraction being of the familiar farce order very popular with the audiences of the Grand, of course, pleased. Thomas E. Murray and Ada Bothner in the leading characters introduced a number of specialties. Ezra Kendall 2-8.

James A. Reilly in A German Soldier presented an old and familiar style of German drama with musical interpolations at the Gillis week of 26 to good houses. The star was troubled, however, with a severe cold. A Cold Day 2-8.

Lieutenant R. E. Peary will lecture at the Auditorium 29, 30 on the subject of Arctic Explorations, and Theodore Thomas' Chicago Orchestra will appear there in concert 4.

The box-office of the Grand was entered during the night of 26 and the cash drawer broken open and about $30 in cash stolen. No clue to the thief has been obtained.

FRANK B. WILCOX.

MILWAUKEE.

The Davidson stage was occupied March 26 by The Prodigal Father which seemed to please the large audience present. George W. Dunham, George C. Boniface, Jr., and Blanche Chapman Forde sustain the piece by their clever work. Carmencita introduced her dancing between acts two and three and was enthusiastically received. Wilson Barrett in repertoire 27-1 to good houses considering it was Holy Week. This being Mr. Barrett's first Milwaukee engagement I regret it occurred during this week as at most any other time his business would certainly have been larger. The two pieces I witnessed, Claudian and Ben-My-Chree were excellently given and Mr. Barrett's acting impressed me by his carefulness and clear and correct pronunciation. His support is also of such excellent material that the performances are a treat to witness.

The Bijou offered its patrons another edition of The Clemenceau Case week of 26-1, which enjoyed a liberal patronage. Two female dancers are offered as an additional attraction, and their contortions are wonderful.

At the Standard Vesper Bells 26-1 enjoyed a fair business.

At the People's Kidd's Kolumbian Komedians gave a good specialty performance week of 26-1.

Austin Milford received much merited applause for his excellent work in Claudian, and Gilchrist Mylrea in Ben-My-Chree. Mr. Welford's delivery of the curse in the prologue of Claudian is one of the best declamatory readings I have ever heard.

Manager Brown left 26 for New York where he will spend several days.

E. T. MCDONALD.

DENVER.

Robert E. Graham in Larry the Lord was patronized by large audiences at the Broadway week of March 27-1. Mrs. Florence week of 3-8.

The mites of humanity, the Lilliputians, were at the Tabor, and presented their play called Candy. It makes some pretensions to spectacular success, and has a ballet. But the little folk were about the same as when at another house three seasons ago. Franz Elbert is still the tiniest and ablest of the lot. Robert Mantell 3-8.

There is nothing especially new at either of the cheap theatres—the New People's and Imperial—and each is apparently holding its own. The latter has recently added two new members to its forces. Jack o' Diamonds remained the bill for the week.

The stock co. at the New People's produced The Plunger. I don't know whether they got permission to present all these plays or not.

The Warde-James comb. follow Robert Mantell at the Tabor.

W. P. PEABODY.

BALTIMORE.

Burnt cork merriment prevailed at Ford's Grand Opera House March 30. The members of Lew Dockstader's minstrel troupe presented a varied programme opening with the usual "first part," with its songs and jokes and dancing, followed by specialties and burlesques of various descriptions. The performers were Lew Dockstader, George Powers, the Columbia Quartette, Frank Dumont, Falke and Semons, Blocksom and Burns, John C. Harrington, the Brothers Collins, Harry Leighton, John H. Davis, Charles Falke, J. M. Woods, William Galpen, A. Bode, Gilbert Farley, and Ad. Stork.

Maud Madison, the originator of the new "crinoline dance," which is being imitated by scores of variety dancers, appeared at the Howard Auditorium and gave the dance with great success, making a decided hit by her original performance. The programme was presented by the Marie Sanger Burlesque co., and the performance included a comedietta "A Scene in Elysia" and a burlesque "A Neapolitan Maiden," with Nettie Von Bieg in the leading roles.

Dan McCarthy gave a clever portrayal of a jolly Irish character in The Rambler from Clare at the Holliday Street Theatre.

Bob Fitzsimmons, the noted middle-weight pugilist, gave an interesting sparring exhibition at Kernan's Monumental Theatre. His specialty co. includes Theo, Rose and Martin Julian, Leonard and Mack, Cradoc, Billy Moore, Bella Vivian, Ed. Rogers, Gracey and Reynolds, and Walter Keen.

James Whitcomb Riley, the dialect poet, gave a very interesting lecture at Harris' Academy of Music March 27.

On evening of 29 Col. Robert G. Ingersoll delivered his admirable lecture on Shakespeare, holding the deepest attention of the immense audience which completely filled the Academy of Music for nearly two hours.

The Foyer Club presented Little Treasure and In Honor Bound at the Lyceum Theatre 27. The performances were excellent.

WILLIAM J. O'BRIEN, JR.

BUFFALO.

Holy Week is not looked upon with great favor by the theatrical profession, and many cos. close during the week rather than meet with diminished box receipts. Two excellent cos., Richard Mansfield's and Men and Women, drew unusually well despite the week of penitence. Mr. Mansfield presented Beau Brummell, Parisian Romance, and The Scarlet Letter. Particular interest was centred in the last drama. Mr. Mansfield exhibits great courage in his endeavor to elevate the stage, presenting high-class plays based on characters from standard fiction and history. Beatrice Cameron and W. J. Ferguson are Mr. Mansfield's leading support and are exceedingly clever.

Charles Frohman's co. in Men and Women has been here before. The co. has undergone several changes for the better, the costumes and scenery are remodeled, and large puff sleeves and crinoline are adopted by the women instead of the clinging gowns of a year ago.

Manager Robinson deserves next place for his enterprise in presenting a clever comedy co. and Paquerette to Buffalo audiences. Paquerette is a wonder, and crowded houses greeted her matinee and evening. Paquerette was interviewed frequently by local correspondents and gained considerable free advertising. On Monday night as she was being driven to the theatre she fainted and was compelled to conclude her engagement for the week. Violette and Marinelli due next week.

Shadows of a Great City, and Lord Rooney at the Lyceum did good business. Pat Rooney's children, Mattie and Katie, are starring with Lord Rooney.

Chauncy Olcott and Pete Baker are spending Holy Week in Buffalo, attending the principal theatres, and meeting their friends. Pete Baker will open at the Lyceum 3.

BRET HART.

INDIANAPOLIS.

At the Grand Opera House Annie Pixley to good houses March 27-29 opening in The Deacon's Daughter. Miss Pixley has not been seen here since 1880, and is the same winsome actress, though a little stouter than in those days. Janauschek 1; New South 3-5.

At English's Opera House Paul Kauvar 30-1; Uncle Tom's Cabin 3-5.

At the Park Theatre Kalbfield's Orpheum Specialty co. attracted large houses and deservedly so 27-29. Leggat, the ceiling walker, and Nero, who does sleight-of-hand tricks, are good features of this co. Fairies Well 30-1; Edwin Arden 3-8.

At the Empire Theatre Rose Hill Folly co. opened to good business, producing an operatic burlesque entitled The Mountebank. Dixon's Vaudeville co., 3-8.

J. F. Whitmark, the sweet singer of Russell's Comedians, was the recipient of marked social attention during his short stay, Mrs. W. O. Wheeler of this city, formerly of this co., giving an entertainment in his honor.

Rilla Martin of this city has joined the Gus Williams co. as soubrette.

The Americus, one of our leading social clubs, gave a minstrel performance at their club house 27, much credit of the success being attributable to the efforts of John Geiger, one of our foremost musicians, who has also been engaged to direct an opera to be given shortly by this club.

G. A. RECKER.

OMAHA.

At Boyd's Theatre the Germania Theatre co. of St. Louis March 25, 26 to large audiences composed principally of our leading German citizens. The Huguenots, The Passing Regiment, All the Comforts of Home and Faust were well presented, and enthusiastically received. Fanny Davenport opened a week's engagement 27 in Cleopatra. Effie Ellsler 2-5; The Liliputians 6-8; White Squadron 9-12; Joe Jefferson in Rip Van Winkle 13.

At the Farnam Street Theatre The Danger Signal concluded a week's engagement 25, the business having been quite fair. Charles A. Gardner in Fatherland pleased large audiences with his hearty voice and amusing puns 26-29.

J. R. WINGWALT.

JERSEY CITY.

The fact that March 27-1 was Holy Week did not prevent Incog from doing a good business at the Academy. This clever comedy was given with all the success it has gained in other cities. Its fun is as contagious as ever, and Charles Dickson in the leading role proved himself a comedian of rare ability, and the co. is generally excellent. Roland Reed 3-8.

Variety again was the bill at the Opera House week of 27-1. The Irwin Brothers' Specialty co. contains some clever performers, and the numerous specialties were well received. Business was fair. Two attractions will play next week. The Shaughraun being the bill 3-5, and Newton Beers in Lost in London 6-8.

L. O. F.

CORRESPONDENCE.

ALABAMA.

SELMA.—ACADEMY OF MUSIC (Charles G. Long, manager): Fanny Rice March 21 in A Jolly Surprise to good business. Ex-Governor Bob Taylor 25, lecturing on "The Fiddle and the Bow," to an excellent house.

BIRMINGHAM.—O'BRIEN'S OPERA HOUSE (Frank P. O'Brien, manager): John L. Sullivan in The Man from Boston 24; S. R. O.

ARKANSAS.

LITTLE ROCK.—CAPITAL THEATRE (C. A. Le Compte, manager): Hewes the magician to fair business March 24, 25. Dr. Bill 29, 30; advance sale good.

CALIFORNIA.

SACRAMENTO.—NEW METROPOLITAN THEATRE (J. H. Todd, manager): Eden-Fontana co. in specialties to poor business March 17, 18. Richards and Pringle's Georgia Minstrels 21, 22; light houses. ——CLUNIE OPERA HOUSE (J. H. Todd, manager): The stock co. achieved a great success with Monte Cristo week of 13. S. R. O. nightly. Lite in New York 20-25.

SAN DIEGO.—FISHER OPERA HOUSE (John C. Fisher, manager): Uncle Tom's Cabin March 16; top-heavy house. Aaron H. Woodhull in Uncle Hiram 18; fair business. Primrose and West's Minstrels 20; light business. ——ITEMS: Owing to the incessant rains railroad travel was suspended for three days, making it impossible for the Warde-James co. to appear 21 as billed. Their advance sale was the largest in the history of the house, $1,260.—Primrose and West's co. found it impossible to leave here and gave an extra performance 21 to a well-filled house. Manager Fisher made things pleasant for the co. during their three days' stay in the city.

LOS ANGELES.—GRAND OPERA HOUSE (McLain and Lehman, managers): A. H. Woodhull in Uncle Hiram March 21; good business. L. R. Stockwell's Uncle Tom's Cabin, with Peter Jackson as Uncle Tom 22; packed house. Primrose and West's Minstrels were expected to open 23, but were delayed by washouts till 24, 25, when business was large. John Stetson's Crust of Society 30-1. ——LOS ANGELES THEATRE (H. C. Wyatt, manager): Frank Daniels' Dr. Cupid packed the house 20-22, in spite of the wet weather. John P. Sheridan with Pun on the Bristol 23-25 to good business. ——PARK THEATRE (C. H. Sawyer and Co., proprietors): The stock co. in The French Spy drew good houses week of 20-25. Spectacular production of Uncle Tom's Cabin week of 27-1.

STOCKTON.—YOSEMITE THEATRE: Frank Daniels drew a large house with Dr. Cupid March 16. Warde and James 25. ——AVON: Dark. ——ITEMS: William Elleford left 22 in advance of his own troupe. They are booking all Southern towns.—The Yosemite was flooded 20, electric plant destroyed; damage nearly $4,000.—The Elks Lodge No. 201 will entertain Warde and James' co.

RIVERSIDE.—LORING OPERA HOUSE (Frank A. Miller, manager): Calhoun Opera co. in Said Pasha March 18; full house. Primrose and West's Minstrels 21; Peter Jackson 23; Court of Society 28.

SANTA BARBARA.—OPERA HOUSE (E. W. Gaty, manager): Frank Daniels in Dr. Cupid to a crowded house March 18.

COLORADO.

ASPEN.—WHEELER OPERA HOUSE (T. J. Ryan, manager): The Henrietta March 20 by home talent; crowded house; creditable performance. A Turkish Bath, 25.

CONNECTICUT.

NEW HAVEN.—HYPERION THEATRE (G. B. Bunnell, manager): The co. representing the Theatre of Arts and Letters gave two performances March 25 to fair houses. Those who were fortunate enough to be there, however, enjoyed a treat, from an artistic standpoint, and should we again be favored with a performance by the co. they may be sure of a crowded house. Joe Murphy 31; 1492, 1. ——GRAND OPERA HOUSE (G. B. Bunnell, manager): Charles McCarthy in One of the Bravest had a succession of full houses 23-25. The White Slave presented by a good co. packed the house to the doors 27. Pulse of New York 28, 29; Silver King 31-1. ——NEW HAVEN OPERA HOUSE (C. H. Smith, manager): Good business continues. ——ITEM: A small boy employed as a supe in the fire scene of One of the Bravest failed to strike the life net while jumping from a window and was badly hurt by striking the stage on his head.

HARTFORD.—PROCTOR'S OPERA HOUSE (F. W. Lloyd, manager): The County Fair March 24, 25 drew large and well-pleased audiences. Vernona Jarbeau 27 delighted a large audience. The local event of the season occurred 28 when Hartford Lodge of Elks presented their minstrel performance, given entirely by members of this lodge with exception of the original Clipper Quartette. The receipts were over $1,400, which added to what was received from advertisements in the souvenir programme ($850) made a total of nearly $2,300, which will net the lodge a handsome profit. The performance surprised every one, and all the local papers declare the first part was seldom equalled by professionals. The setting for this part was remarkably attractive. When the curtain was rung up it disclosed fifty members singing "Auld Lange Syne," arranged in a pyramid at the top of which was a large elk's head. The spaces on the stage were filled with decorations and flowers. The immense audience burst into spontaneous applause. Eight end men and two interlocutors kept all in good humor and got off some really new jokes. The olio following was by the members, ending with the original Clipper Quartette, who as musical comedians, are very entertaining. The afterpiece was a burlesque initiation in which the candidate actually rode the traditional goat, which in this case was a live and very ugly one. Hartford Lodge is in particularly good condition, and at its annual election every present officer, from exalted ruler to tiler, was unanimously re-elected, and each accepted without a murmur or protest, which illustrates the harmony that prevails among the officers and members.

NORWICH.—BROADWAY THEATRE (E. L. Dennis, manager): Pauline Hall in Ermine March 25 to a very large audience. Joseph Murphy in Kerry Gow 29; fairly good house.

MIDDLETOWN.—THE MIDDLESEX (J. Claude Gilbert, manager): Gus Hill's New York Stars gave a satisfactory entertainment to a fair-sized audience March 29.

BRIDGEPORT.—GRAND OPERA HOUSE (Belknap and Jennings, managers): The Nibbe Burlesque co. March 23, 24; good houses. The Vendetta 25; packed house. George C. Staley in A Royal Pass 27, 28; fair business. ——BUNNELL THEATRE (E. S. Gibbons and Co., managers): The Theatre of Arts and Letters co. presented the Decision of the Court and the Squirrel Inn 24 to a good house at advanced prices. The White Slave 25; rather light business. Carl Haswin opened 20 in The Silver King to a good house. ——ITEM: A big theatre party went over to Bunnell's Hyperion Theatre, New Haven, 1 to see Rice's Surprise Party in 1492.

NEW BRITAIN.—RUSSWIN LYCEUM (Gilbert and Lynch, managers): White Slave March 22; Limited Mail 24; both to big business. ——OPERA HOUSE (W. H. Ordway, manager): Vendetta 3.

MERIDEN.—OPERA HOUSE (A. Delevan, manager): Neil Burgess in County Fair March 21; good house. Limited Mail 25; crowded house.

BIRMINGHAM.—STERLING OPERA HOUSE (G. M. Johnson, manager): The White Slave March 23; fair house. The Hustler 25; crowded house.

WATERBURY.—JACQUES' OPERA HOUSE: Bobby Gaylor in Sport McAllister March 23; large audience. On 24 The White Slave filled the house with a well-pleased audience. The Pulse of New York attracted a fair-sized audience 27.

FLORIDA.

TAMPA.—BALL'S OPERA HOUSE (John O. Ball, manager): Josephine Cameron March 22, 24; poor business. ——SPANISH CASINO: Josephine Cameron in East Lynne 23; fair business.

PENSACOLA.—OPERA HOUSE (Coe and Tate, managers): Fanny Rice's Surprise Party March 21; good house.

GEORGIA.

AMERICUS.—GLOVER'S OPERA HOUSE (Cain and Brown, managers): St. Felix Sisters two nights and matinee, 23-25; moderate business at popular prices.

BRUNSWICK.—L'ARIOSO OPERA HOUSE (W. T. Glover, manager): The Ovide Musin Concert co. March 25; fair and cultured audience. Lawrence Hanley 19.

ATLANTA.—THE GRAND (L. De Give, manager): Charity Ball March 22, 23; fair business; well-pleased audience. Fanny Rice 24, 25; good business. ——DE GIVE'S OPERA HOUSE: Baldwin and Melville co. in repertoire opened 27 for a two-weeks' engagement with Black Flag to top-heavy house at popular prices. ——ITEMS: Fanny Rice closed the Grand for the season 25. It will not reopen before September.—Manager Kleibacker, of the Edgewood, is busily engaged in signing first-class people to play Summer opera.

SAVANNAH.—THEATRE (T. P. Johnson, manager): The Gran Opera co. closed a most successful week March 25. With the exception of the last night, the S. R. O. sign was displayed at each performance. The Charity Ball played to a large house and well-pleased audience 27.

ILLINOIS.

PEORIA.—THE GRAND (J. S. Flaherty, manager): Robert Mantell March 21 delighted a large and fashionable audience in his new play, The Face in the Moonlight. Wilson's Minstrels 24; fair house. Charles Hanford 27 in Julius Cæsar; large house.

CLINTON.—FAIR OPERA HOUSE (John B. Arthurs, manager): Boston Lyceum concert co. to a very small house March 21. Frank S. Davison's Old Farmer Hopkins co. 25; big business.

DECATUR.—GRAND OPERA HOUSE (F. W. Haines, manager): Robert Mantell in The Face in the Moonlight to a large and well-pleased audience March 20; to a good house 21. George Wilson's Minstrels 22; fair business. Gus Williams-Comedy co. in April Fool to a fair house 25.

PEKIN.—TURNER OPERA HOUSE (Charles Duisdecker, manager): J. Z. Little's The World March 20; fair house. Concert 23, under the management of Charles Duisdecker, was the musical event of the season; large house.

STREATOR.—PLUMB OPERA HOUSE (J. E. Williams, manager): James O'Neill in Fontenelle March 22; large audience. Mrs. Potter and Kyrle Bellew in The Marriage Spectre 24; finest dramatic performance ever seen here. Wilson's Minstrels, 25; large business.

MATTOON.—DOLE'S OPERA HOUSE (Charles Hogue, mgr.): Devil's Mine March 21; fair-sized house. Gibler's Comedy co. 24, 25; big business; good performances.

CHAMPAIGN.—WALKER OPERA HOUSE (S. L. Nelson, mgr.): James A. Reilly in A German Soldier pleased a good-sized audience March 22, 23.

CANTON.—OPERA HOUSE (C. N. Henkle, manager): Reddy the Mail Girl to a poor house March 25.

JACKSONVILLE.—GRAND OPERA HOUSE (Smith and Hayden, managers): Zeb the Clodhopper March 20; very light house. Henshaw and Ten Broeck 21, fair-sized house. The Prodigal Father 23; full house.

SPRINGFIELD.—CHATTERTON'S OPERA HOUSE: (R. I. Chatterton, manager): The Nabobs drew a large-sized audience and pleased them well, March 20. The Wilson Minstrel combination gave a good performance to a topheavy house 21. The Prodigal Father pleased one of Springfield's best audiences, so did Carmencita with her dancing 22. James Riley in A German Soldier to a fair-sized audience 25.

GALESBURG.—THE AUDITORIUM (F. E. Berquist, manager): Mawson's Fair Rebel March 20; good house. The Old Homestead 27; S. R. O.; audience well pleased. ——OPERA HOUSE (F. B. Kirch, manager): George Wilson's Minstrels 27; fair attendance.

BLOOMINGTON.—NEW GRAND (C. E. Perry, manager): George Wilson's Minstrels March 23; good business. Gus Williams 24; light house. Ezra Kendall 28; fair business.

QUINCY.—OPERA HOUSE (A. Doett, manager): Robert Mantell played to a packed house March 22. The Face in the Moonlight was presented by an excellent co., Mr. Mantell is quite a favorite in Quincy. The Nabobs 22 to a fair house. Kajanka 25; fair house. The co. is one of the worst that has visited Quincy this season. ——ITEMS: Charles T. Dazey has returned from New York city where he has been in conference with Manager Litt over the coming production of his new play, In Old Kentucky.

FREEPORT.—GERMANIA OPERA HOUSE (H. J. Moogk, manager): Maude Granger and a capital co. in the Fringe of Society to a large audience March 27; good performance.

ROCKFORD.—OPERA HOUSE (C. C. Jones, manager): Oliver Byron in The Plunger March 21; good house. Mrs. Potter and Mr. Bellew in The Marriage Spectre pleased a large house 22. Gray and Stephens presented Vesper Bells to fair houses 23, 24. James O'Neill in Fontenelle 25; splendid performance to a large house. ——ELKS: The annual election of B. P. O. Elks was held 22. Charles W. Ferguson, E. R.; W. H. Allen, E. L. K.; G. A. Winans, E. L. K.; W. F. Woodruff, E. L. K.; John H. Warren, Secretary; J. W. Henderson, Treasurer; C. G. Lassman, Tiler; G. W. Fish, Trustee.

AURORA.—EVANS' GRAND OPERA HOUSE (Ed. Northam, manager): The Plunger March 20; small business. James O'Neill in Fontenelle 23; Policemen's benefit; large house. Beach and Bowers' dog show 24; Prodigal Father 25; both to fair business.

ELGIN.—DU BOIS OPERA HOUSE (F. W. Jencks, manager): The New Vesper Bells March 22; fair business. Mrs. Potter and Kyrle Bellew in The Marriage Spectre to a large and fashionable audience 25.

SHELBYVILLE.—OPERA HOUSE (Philip Parker, prop.): The Eunice Goodrich co. March 23-25; fair houses. ——ITEM: Harry Jackson, the comedian of the Eunice Goodrich co., will tour the East next in Wanted: a Husband, he having secured season the rights from Miss Goodrich, the author.

INDIANA.

FORT WAYNE.—MASONIC TEMPLE (J. H. Simonson, manager): Mrs. Leslie Carter in Miss Helyett gave a very poor performance March 24 to a good house. Lottie Collins was heartily received. Paul Kauvar was much appreciated and deserving of better patronage 25.

ANDERSON.—DOXEY OPERA HOUSE (R. H. Cokefair, manager): Florence Bindley in The Pay Train March 25; Noss Family 28; Hettie Bernard Chase 29; all to big business.

EVANSVILLE.—GRAND (King Cobbs, manager): Dark. ——PEOPLE'S (T. J. Groves, manager): The Andrews Opera co. gave very creditable performances to fair houses March 27-1.

PLYMOUTH.—CENTENNIAL OPERA HOUSE (Stevens and Lauer, managers): Uncle Josh Spruceby played to good business March 21. Marney and McGowen's Rip Van Winkle 30.

TERRE HAUTE.—NAYLOR'S OPERA HOUSE (Robert L. Hayman, manager): Russell's Comedians presented A Society Fad to a large audience March 23. Fire Patrol 25; good business.

LAFAYETTE.—GRAND OPERA HOUSE (F. E. D. McGinley, manager): Paul Kauvar March 23; poor house.

RICHMOND.—PHILLIPS' OPERA HOUSE (J. H. Dobbins, manager): Aiden Benedict's Fabio Romani March 23; The Pay Train 24; The Fairies' Well 27; fair business. ——GRAND OPERA HOUSE (C. W. Conner, manager): Dark.

COLUMBUS.—CRUMP'S THEATRE (R. F. Gottschalk, manager): Fabio Romani co. gave a very pleasing performance before a good-sized audience March 27.

FRANKFORT.—COLUMBIA THEATRE (J. J. Aughe, manager): Hettie Bernard Chase March 22; fair business. Noss Jollities 27; poor business. May Bretonne 3-8. ——COULTER'S OPERA HOUSE (G. Y. Fowler, manager): Devil's Mine 25; fair business.

MARION.—SWEETSER'S OPERA HOUSE (W. A. Livermore, managers): Paul Kauvar March 22 pleased a good house. Hettie Bernard Chase in Uncle's Darling 21 to fair attendance. Held in Slavery 28; A Breezy Time 30; City Sports Burlesque co. 31.

ELKHART.—BUCKLEN OPERA HOUSE (J. L. Brodrick, manager): Barlow Brothers' Mammoth Minstrels gave a pleasing entertainment to a fair house March 22.

WASHINGTON.—NEW OPERA HOUSE (Horrall Brothers, managers): J. Z. Little's World March 24; Braden's Cannon Ball Express 25; both to poor houses; fair performances. ——WISE THEATRE (Emmons Wise, manager): Lyons Comedy co. 27-1.

SOUTH BEND.—OLIVER OPERA HOUSE (J. and J. D. Oliver, managers): The Lost Paradise in a return engagement closed the Oliver for this season March 27. The house will be closed until next Fall. ——GOOD'S OPERA HOUSE (John I. Wagner, Jr., manager): The Devil's Mine to good business 28, 29.

LA PORTE.—HALL'S OPERA HOUSE (W. C. Miller, manager): Sweeney, Alvido and Goetze's Minstrels March 24; performance good.

CONNERSVILLE.—ANDRE THEATRE (D. W. Andre, manager): Fabio Romani to a crowded house March 24; audience well pleased.

IOWA.

DES MOINES.—FOSTER'S OPERA HOUSE (William Foster, manager): Modjeska to one of the largest and most fashionable houses of the season March 23, the house being almost reserved at advanced prices. ——GRAND OPERA HOUSE (William Foster, manager): The Old Homestead, with Archie Boyd as Joshua Whitcomb, pleased large audiences 24, 25. The Danger Signal pleased a good house 27. ——BIJOU THEATRE (Charles F. Hanlon, manager): Good business prevailed 20-25. The opera season opened 27 with The Mikado.

DAVENPORT.—BURTIS OPERA HOUSE (Charles T. Kindt, manager): The Merry Cobbler to a small house March 22. R. B. Mantell in The Face in the Moonlight to a big house 24. Hanlon's Superba 25; big business. The Nabobs to fair business 26.

BURLINGTON.—GRAND OPERA HOUSE (F. W. Chamberlin, manager): Thomas E. Murray and his excellent co. in The Voodoo pleased a large audience March 22. R. B. Mantell in The Face in the Moonlight 23 filled the house, giving a performance that was received with many manifestations of delight; his support was exceptionally good. Henshaw and Ten Broeck in The Nabobs 25 to good business, but excepting the work of the principals, the performance was below the average. George Wilson's Minstrels 29; 8 Bells 31. ——ITEM: Messrs. Chamberlin and Barkydt, of the Grand, have secured a lease of the Grand Opera House, Ottumwa, and have added it to the circuit which they now control.

IOWA CITY.—OPERA HOUSE (Perry Clark, manager): Charles Hanford in Julius Cæsar had a packed house March 24.

MARSHALLTOWN.—ODEON THEATRE (Glick and Cox, managers): The Spooner Comedy co. to good business March 20-25.

OSKALOOSA.—MASONIC OPERA HOUSE (H. L. Briggs, manager): Charles Hanford in Julius Cæsar March 22; large audience.

DUBUQUE.—THE GRAND (William T. Roehl, manager): Gray and Stephens' New Vesper Bells March 20, 21; good and well-pleased houses. Oliver Byron in The Plunger 22; small but pleased house. Al. G. Field's Minstrels 23; packed house. Ida Van Cortland 24, 25; small audiences.

KEOKUK.—OPERA HOUSE (D. L. Hughes, manager): Thomas E. Murray in The Voodoo March 23 had a big house and pleased audience. Henshaw and Ten Broeck in The Nabobs 24 had a good house; better performance than on previous visits; they are among the most popular attractions coming here. ——ITEM: Will Patterson sang as a special attraction in The Voodoo and responded to three recalls. He will remain here with his family during the Summer.

OTTUMWA.—GRAND OPERA HOUSE (Ed. Goodman, manager): Robert Mantell to a large audience March 23.

COUNCIL BLUFFS.—DOHANY THEATRE (John Dohany, manager): Mrs. Florence March 22 in The Mighty Dollar to slim business. Charles A. Gardner in Fatherland 25; fair house. The Danger Signal 26; good business.

INDEPENDENCE.—GEDNEY OPERA HOUSE (C. W. Williams, manager): Ida Van Cortland in Lucretia Borgia March 27; large and well-pleased audience.

KANSAS.

FORT SCOTT.—DAVIDSON OPERA HOUSE (Harry C. Ernich, manager): Kajanka to a fair house March 20. Lillian Kennedy in She Couldn't Marry Three drew a good house 25; audience well pleased.

PARSONS.—EDWARDS' OPERA HOUSE (C. M. Johnson, manager): The Payton Comedy co. closed a fair week's business March 25.

LEAVENWORTH.—CRAWFORD'S GRAND OPERA HOUSE (Elliott Alton, manager): Modjeska, assisted by Otis Skinner, in As You Like It to a $575 house on March 24.

TOPEKA.—GRAND OPERA HOUSE (O. T. Crawford, manager): Modjeska March 23 in Henry VIII. The production was a very satisfactory one, a large and highly efficient cast, and some very pretty and appropriate special scenery and costumes, combining with the efforts of the fair star to make an audience packed to suffocation temporarily forget that it had been taxed $1.50 per seat for the performance. Mrs. W. J. Florence in Mighty Dollar and The Old Love and the New 27, 28. MacLean-Prescott 29. ——CRAWFORD'S OPERA HOUSE (O. T. Crawford, manager): Dark.

EMPORIA.—WHITLEY OPERA HOUSE (H. C. Whitley, manager): Johnston, the mind reader, good business March 27.

KENTUCKY.

LEXINGTON.—OPERA HOUSE (Charles Scott, manager): Duke Concert co. to S. R. O. March 22. Gloriana to excellent business 25; performance good.

ASHLAND.—THE ASHLAND (R. F. Ellsberry, manager): The Cannon Ball Express gave a very poor performance to a small audience March 24.

PARIS.—GRAND OPERA HOUSE (D. C. Parrish, manager): Friends March 27; large and fashionable audience.

OWENSBORO.—NEW TEMPLE THEATRE (A. G. Sweeney, manager): Lyons' Comedy co. week of March 20-25 presented Shadows of a Great City, Only a Woman's Heart, Hazel Kirke, Muldoon's Picnic, and Kathleen Mavourneen to very poor business. Lecture on "The Reign of the Demagogue," by John Temple Graves 27; large and well-pleased audience.

PADUCAH.—MORTON'S OPERA HOUSE (Fletcher Terrell, manager): Lost in New York March 23; good business.

MARYLAND.

CUMBERLAND.—ACADEMY OF MUSIC (Gus Wilde, manager): John T. Kelly presented McFee of Dublin to a large audience March 21. Sam T. Jack's Creole Burlesque co. packed the house 24.

MAINE.

PORTLAND.—LOTHROP'S THEATRE (Charles C. Tukesbury, manager): The Wilbur Opera co. closed one of the most successful weeks in the history of the house March 25, and gave unbounded satisfaction to a series of crowded houses. Helen Barry and her clever co. in A Night's Frolic packed the house to the doors 27 and standing room only could be had at 7:45. The play was finely staged, and curtain calls were numerous. Miss Barry was most generously remembered. ——CITY HALL: Amateurs produced Pinafore to good-sized houses 23-25. ——ITEMS: Business Manager Forrest, of Gormans' Minstrels, was a welcome visitor 27, 28, and he did some hustling during his stay.—Louis Aldrich in The Senator is booked 31-1. Gormans' Minstrels 4. Manager A. L. Wilbur, of the Wilbur co., was in town 24, 25 and read the riot act to some of his people.—Yank Newell, of Police Patrol co., lingered here 29, 30.—Charlie Brown, for so many years in advance of Gormans' Minstrels, and now business manager for The Senator, did some lively work here 24, 25, and left for the East.—Litt and Davis' Stowaway has been receiving generous mention by the newspapers since Manager Kingsbury's visit 28, 29. Local Manager Tukesbury has been in Boston on business.—Frank G. Prescott, manager of Helen Barry, was in town 27.—Treasurer Foss has composed and set to music a charming song entitled "The Tender Touch of a Vanished Hand," which he intends having published.—James Conley, of Wilbur's co., was entertained socially by numerous friends during his engagement here.

BATH.—ALAMEDA OPERA HOUSE (H. Donnell, manager): Gormans' Minstrels attracted a large and well-pleased audience March 28. ——COLUMBIAN OPERA HOUSE (R. P. Ham, manager): Helen Barry in A Night's Frolic 29; large and fashionable audience. Verdict: the best thing done here in seasons. The cast was excellent, and the scenery in keeping.

BANGOR.—OPERA HOUSE (Frank A. Owen, manager): Rice's Surprise Party in 1492 March 20, 21; largest houses of the season.

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208 West 14th Street. (Ring twice.)

MASSACHUSETTS.

LOWELL.—OPERA HOUSE (John F. Cosgrove, manager): Jeffreys Lewis in La Belle Russe March 22 to good business. Gorman's Minstrels 24; fair house. Mark Murphy in O'Dowd's Neighbors 25 delighted a good-sized audience. Joseph Murphy in Kerry Gow 27; fair-sized audience. The Diamond Breaker 28. ——MUSIC HALL (Thomas and Watson, managers): The Lancashire Lass 20-22; satisfactory business all the week. ——BIJOU THEATRE (Abe Spitz manager): The Alla Dixon Burlesque co. to S. R. O. 20-22. White and Dolan's Comedians 23-25; good co. and business. ——ITEMS: Manager Cosgrove, who has been in New York this week, returned home 25.—The Music Hall stock co. closed its season 25. The house will be used for combinations and variety during the rest of the season.—Max Freeman, Music Hall's leading man, will have a benefit 5.—Treasurer Manning, of the Opera House, by the advice of his physician, will not return to the house this season. Frank Cleworth will replace him.—Manager Ed. Snader, of White and Dolan's Comedians, was presented with a scarf pin by the co. 25. The co. will lie off week of 27.—Fred E. Reynolds of O'Dowd's Neighbors was attached 25 for $200 by a firm of New York lawyers, whom he had retained in a suit for salary. He had settled without their knowledge, hence the suit. He settled with the firm for $85.

TAUNTON.—NEW TAUNTON THEATRE (Harry Jordan, manager): Louis Aldrich in The Senator March 22; large audience. Joseph Murphy in Kerry Gow 24; usual big business.

PITCHBURG.—WHITNEY'S OPERA HOUSE (G. E. Sanderson, manager): Jeffreys Lewis in La Belle Russe March 31; small audience. Howarth's Comedy co. 20-25; very fair business.

LAWRENCE.—OPERA HOUSE (A. L. Grant, manager): The Police Patrol March 22 and Von Vonson 24 drew good houses. Gorman's Minstrels gave an excellent performance 25 to a large audience. On 27, for the fourth time this season, Rice's 1492 packed the house to the doors at double prices. The performance, as usual, was all that could be desired.

FALL RIVER.—ACADEMY OF MUSIC (William J. Wiley, manager): The Diamond Breaker March 23; George C. Staley 25 in A Royal Pass; both to small houses. Gus Hill's New York Vaudeville Stars 28. ——ITEM: Fred. Mason, of this city, has gone in advance of the Vendetta co.

NEW BEDFORD.—OPERA HOUSE (W. B. Cross, manager): Louis Aldrich in The Senator March 24; large audience; co. was extremely satisfactory, while Mr. Aldrich was highly appreciated. Gus Hill's Vaudeville co. 27; fair-sized audience. ——ITEM: A. D. Cameron will manage West and Gallagher's Comedy co. next season. H. F. Soule, of this city, will do the advertising.

HOLYOKE.—OPERA HOUSE (W. E. Kendall, manager): Jeffreys Lewis co. March 24; fair house. Vernona Jarbeau 28; Von Vonson 29; both to good houses.

HAVERHILL.—ACADEMY OF MUSIC (James F. West, manager): Gorman's Minstrels March 23; good house. Gus Heege in Von Vonson 25; overflowing house. 1492 played a return engagement 28 to a large house.

SPRINGFIELD.—COURT SQUARE THEATRE (D. O. Gilmore, manager): Stuart Robson in The Henrietta with a strong supporting co. filled the theatre March 22. An audience of fair proportions sat for two and a half hours and enjoyed the flashes of Starlight as presented by Vernona Jarbeau and her co. 23. The Court Square Theatre contained its largest audience, 2,100 people, to hear Paderewski's piano recital 24. Von Vonson, presented by the author and actor, Gus Heege, pleased a large audience 28.

AMESBURY.—OPERA HOUSE (E. A. Mitchell and Co., managers): Arizona Joe in The Black Hawks March 21 pleased a fair audience. The Vendetta 23 to the most fashionable, best pleased and largest audience ever assembled in the Amesbury Opera House.

ATTLEBORO.—BATES' OPERA HOUSE (J. G. Hutchinson, manager): Louis Aldrich in The Senator to a large house March 25; performance very finished.

GLOUCESTER.—CITY HALL (Oxford Club, manager): Gorman's Minstrels to a good house March 25. ——CITY HALL (Ruskin Club, manager): The Stowaway to a crowded house 23.

WESTFIELD.—OPERA HOUSE (A. H. Furrow, manager): Vernona Jarbeau March 25; capacity of the house. ——ITEM: A. H. Furrow has again the management of the house, and is booking some fine attractions for the rest of this season, which will be very satisfactory to our theatregoers.

CHELSEA.—ACADEMY OF MUSIC (Field and Blanchford, managers): O'Dowd's Neighbors to a fair but well-pleased audience March 24; performance excellent. ——ITEM: Phil Ott, a Chelsea boy, has been engaged by Cosgrove and Grant to play Mr. Pipes in the No. 2 Dazzler co. next season.

BROCKTON.—CITY THEATRE (W. W. Cross, manager): The Senator, with Louis Aldrich in the title role, supported by a good co. gave a fine performance to a fair house March 23. Joe Murphy in Shaun Rhue played to the capacity of the house 25. ——GAIETY THEATRE (Abe Spitz, manager): J. Gordon Edwards presented The Corsican Brothers to good-sized and well-pleased audiences 23-25.

MINNESOTA.

MANKATO.—GRAND OPERA HOUSE (George W. Thomas, manager): Schilling's Minstrels March 23; packed house.

WINONA.—OPERA HOUSE (E. K. Tarbell, manager): Maud Granger presented The Fringe of Society to a fair house March 21. Oliver and Kate Byron in The Plunger to a top-heavy house 24.

DULUTH.—TEMPLE (John T. Condon, manager): Turner's English Gaiety Girls March 21; crowded house. ——ITEMS: The week ending April 1 will be pretty well occupied at both theatres. At the Temple The White Squadron 27, 28 to large advance sales; Uncle Tom's Cabin (Stetson's) 29, and Lewis Morrison in Faust 31-1. At the Lyceum Al. G. Field's Minstrels 27 to a big advance sale. The Prodigal Father 29; Marshall P. Wilder 29, and The Cornell Glee Club 1.—Lotta Gilman, who sang herself into the hearts of Duluth theatregoers when here with the Calhoun Opera co., is now with Marshall P. Wilder in his co. of entertainers, and will undoubtedly receive a hearty greeting from her old friends.

STILLWATER.—GRAND OPERA HOUSE (E. W. Durant, manager): Maud Granger in The Fringe of Society March 20; crowded house. German Theatre co. in Der Schwabenstreich 22; fair business. Oliver Byron and Kate Byron in The Plunger 25; business good.

MISSOURI.

ST. JOSEPH.—CRAWFORD THEATRE (C. P. Elliott, manager): Modjeska, ably supported, presented Henry VIII. to a large audience March 23.

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THE STORY OF A KISS

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FRED. SCHWARTZ. Address per route.

Thomas E. Murray well supported by Ada Bothner drew good houses 25, matinee and evening, presenting the very funny farce comedy, The Voodoo Mrs. Florence 29, 30.——MENTION: A meeting of stockholders of the Missouri, Kansas and Nebraska Amusement Co. was held here 20, at which the issue of $100,000 bonds was authorized for payment on the Crawford Theatre here, and for further improvements to their property at Wichita, Kans. This is the Crawford Circuit's incorporated title.

SEDALIA.—WOOD'S OPERA HOUSE (Dr. H. W. Wood, manager): She Couldn't Marry Three March 25; good house.

LOUISIANA.—PARKS' OPERA HOUSE (E. A. Parks, manager): Henshaw and Ten Broeck in The Nabobs March 22; fine performance; good house. Kajanka 25; fair business.——BURNETT OPERA HOUSE (A. M. Walker, manager): Zeb the Clodhopper 23; small house.

JOPLIN.—CLUB THEATRE: Lillian Kennedy in She Couldn't Marry Three March 22 gave a very pleasing performance to poor business.——HAVEN OPERA HOUSE (H. H. Haven, manager): Dark.——ITEM: The Club Theatre is again without a manager, Mr. Seip having surrendered his lease to the Association. It is rumored that Mr. A. B. Crawford, manager of the Raidwin at Springfield and the Grand at Carthage, is negotiating for a lease, and if successful will make Joplin one of a circuit including Springfield, Carthage, Fort Smith, Fort Scott and Pittsburg.

MONTANA.

BUTTE.—MAGUIRE'S OPERA HOUSE (John Maguire, manager): M. B. Leavitt's Spider and Fly March 20-22; immense business at advanced prices; people turned away nightly.

HELENA.—MING'S OPERA HOUSE (J. C. Remington, manager): Is Marriage a Failure? March 21; good business. Spider and Fly 23, 24; S. R. O.

MICHIGAN.

YPSILANTI.—DRAPER'S OPERA HOUSE (F. W. Shute, manager): Frank Tucker Metropolitan Comedy co. closed a week's engagement March 25 to fair business.

ADRIAN.—CROSWELL OPERA HOUSE (Charles Humphrey, manager): Boston Ideal Comic Opera co. in Galatea March 27; large audience.——ITEM: Phil Kerridge, of this city, has signed with the De Wolf Opera co. for next season.

PORT HURON.—CITY OPERA HOUSE (L. A. Sherman, manager): Tony Farrell in My Colleen to a good audience March 23.

DOWAGIAC.—MEMORIAL THEATRE (A. B. Gardner, manager): Madame Janauschek, supported by a most excellent co., in Lady Macbeth to a good house March 20. Edmund Collier's work cannot be praised too highly.——ITEMS: Fred. E. Howe, tenor, of this city, is contemplating an offer from the Wilbur Opera co.—Many of the local Elks will attend the dedication of Kalamazoo Lodge No. 50's new Hall in April.

GRAND RAPIDS.—POWERS' GRAND (W. H. Powers, manager): A remarkably strong play is The Lost Paradise. It was first seen here March 25 by a fine audience. The co., headed by Forrest Robinson, is very capable. The scene in the second act showing the interior of the Knowlton Iron works was a model piece of realism. Barlow Brothers' Minstrels gave a fairly good entertainment 28. Business good. Henry Watterson pleased a large number of people 29 by his lecture on "Money and Morals." Cornell Glee Club 20.——GRAND (O. Stair, manager): A Fair Rebel was presented by a good co. week ending 1; business fair.——ITEM: Miss Helvett did the banner business of the season at Powers'; the receipts for one night being nearly $1,400.—The visit of the Cornell Glee Club promises to be quite a social event.

SAGINAW.—ACADEMY OF MUSIC: (S. G. Clay, manager): The Lost Paradise was presented March 21, 22 to large houses. A Fair Rebel 23; small house.

LANSING.—BAIRD'S OPERA HOUSE (James J. Baird, manager): Robert J. Burdette gave his lecture, "The Rise and Fall of the Moustache," to a good house March 22. The Boston Ideal Opera co. in Galatea 27; small audience. Tony Farrell in My Colleen 6.——ITEM: THE MIRROR is on sale at Phelps' News Depot, 106 Michigan Avenue E.

NEBRASKA.

LINCOLN.—THE NEW LANSING (Ed. A. Church, manager): Mrs. W. J. Florence looked and acted as of old in The Mighty Dollar March 20, 21, but Howard Coveney's attempt to imitate Mr. Florence's characterization of the Hon. Bardwell Slote was a signal failure. The co. is mediocre, but considering it to be the first presentation, the dialogue ran smoothly. The first sensation of the author, however, is one of sadness at missing the genial Florence in his inimitable part. The Old Homestead filled the house 24. 8 Bells 28.——THE FUNKE (L. M. Crawford, manager): The Corse Payton co. 27-1 in repertoire at popular prices.

NEW HAMPSHIRE.

PORTSMOUTH.—MUSIC HALL: (J. O. Avers, manager): Helen Barry in A Night's Frolic for the benefit of the local lodge Knights of the Golden Eagle to a crowded house March 25. Gormans' Minstrels to big business 27.——OPERA HOUSE (E. A. Mitchell, manager): Arizona Joe to a top-heavy house 22; performance excellent.

CONCORD.—WHITE'S OPERA HOUSE (B. C. White, manager): Helen Barry in A Night's Frolic played to a large and fashionable audience March 22. Reno and Ford's Joshua Simpkins co. pleased a large audience 27.

DOVER.—CITY OPERA HOUSE (George H. Demeritt, manager): Helen Barry in A Night's Frolic drew a large house March 24.

MANCHESTER.—OPERA HOUSE (E. W. Harrington, manager): Pauline Hall in Erminie did well March 23. The Stowaway 24; fair business. Rice's Surprise Party (1,250) 25. Receipts $1,100.——SMYTH'S OPERA HOUSE (Charles J. Gorman, manager): This house drew well week of 20-25.

NEW JERSEY.

ORANGE.—MUSIC HALL (George P. Kingsley, manager): Charles Dickson presented The Salt Cellar and Incog March 23; fair business. Paderewski gave a recital for the benefit of the Orange Orphan Home to S. R. O. 28.——ITEM: Paderewski at the recital in this city made the generous gift of his services for the Orphan Home.

TRENTON.—TAYLOR OPERA HOUSE (John Taylor, manager): John Kernell and a strong supporting co. presented The Hustler March 21 to a large audience. Clara Morris attracted a fair attendance 24. Donnelly and Girard in Natural Gas is like old wine, they improve with age; the attendance was very satisfactory 25. Rhea in Josephine gave a delightful performance 27 to a fashionable audience.

NORTH CAROLINA.

WILMINGTON.—OPERA HOUSE (J. M. Cronly, manager): Robin Hood Opera co. March 25; good house.

NORTH DAKOTA.

GRAND FORKS.—METROPOLITAN THEATRE (Frank Witt, manager): Frank Carpenter, lecturer, March 20; poor house. Katie Putnam 27; good business.

NEW MEXICO.

ALBUQUERQUE.—GRANT'S OPERA HOUSE (B. F. Davis, manager): Sutton's Uncle Tom's Cabin March 26; performance good; well-filled house. Frank Daniels 30.——ITEM: Sutton's Uncle Tom's Cabin closes season in Chicago April 27.

NEW YORK.

ALBANY.—HARMANUS BLEECKER HALL (O. H. Butler, manager): Seidl Orchestra 2. Among the attractions announced for April are John Drew, Rhea, Duse, and Blue Jeans.——LELAND OPERA HOUSE (S. P. Soulier, manager): Rosina Vokes played a fair engagement 23-25. Denman Thompson 27-29; very large houses.——FAMILY THEATRE (C. H. Smith, manager): U and I 27-29; big business. Jerry 30-1.——GAIETY THEATRE (Thomas Barry, manager): May Howard Burlesque co. to good houses.

COHOES.—CITY THEATRE (E. C. Game, manager): Frank Mayo presented Davy Crockett March 23 to a well-pleased audience. Two Old Cronies 27; good house. Minnie Lester at popular prices 28-1 in repertoire, opening in The Silver Ledge.

HORNELLSVILLE.—SHATTUCK OPERA HOUSE (Charles L. Purrington, manager): The Two Sisters drew fairly well and gave a good performance March 22. Herrmann had a moderately well-filled house 24. The house would have been taxed to its utmost capacity but for the unusual advance in prices.——ITEM: Mr. Osososki, the new lessee, is losing no time in getting matters in shape for the coming season. New chairs for the lower floor and balcony have already been purchased at a cost of nearly $1,000, and the work of refitting the entire house will be commenced at the earliest moment possible.

ROCHESTER.—LYCEUM THEATRE (A. E. Wolff, manager): Large audiences greeted Mrs. James Brown-Potter March 27-29. Rhea 3-5; A Trip to Chinatown 6-8.——COOK OPERA HOUSE (H. R. Jacobs, manager): Dark week ending 1. The Shadows of a Great City 3-5.——ACADEMY (H. R. Jacobs, manager): The Two Old Cronies, bristling with "chestnuts," attracted fairly good houses 27-29. The May Russell comb. to good business 30-1. N. S. Wood 3-8.——MUSEE THEATRE (M. S. Robinson, manager): The Vaudeville Stars pleased good houses 27-1. Variety 2-8.

PENN YAN.—SHEPPARD OPERA HOUSE (C. H. Sisson, manager): The Leavenworth Case March 22; good performance to fair business.

TICONDEROGA.—WEED'S OPERA HOUSE (Fred. Weed, manager): Russell's Comedians March 20, 21; good business.——IVES'S OPERA HOUSE (Fred. Ives, manager): Phil Peters' Old Soldier co. 23; good performance to fair business.

HERKIMER.—GRAND OPERA HOUSE (Henry Deimel, manager): Phil Peters in The Old Soldier March 24; fair business. Pat Rooney Comedy co. 4.

JAMESTOWN.—ALLEN'S OPERA HOUSE (A. E. Allen, manager): Carroll Johnson in his new play of The Irish Statesman March 24; fair and well-pleased audience. Old Jed Prouty 28; big house.

OLEAN.—OPERA HOUSE (Wagner and Reis, managers): Old Jed Prouty was presented March 27 to a large house; excellent performance.

BINGHAMTON.—STONE'S OPERA HOUSE (Clarke and Delevan, managers): Clara Morris in Renée de Moray March 20; The Two Sisters 23; fair business. The Soudan 27; well-filled house. Baker Opera co. in repertoire 29-1; indications for a prosperous engagement.

GLOVERSVILLE.—MEMORIAL OPERA HOUSE (Will E. Gant, manager): Pauline Hall March 27; crowded house. Two Old Cronies 15; Frank Mayo 21; both to good business. Pete Baker in Chris and Lena 23; crowded house. The Operator 25; fair house.

PORT JERVIS.—LEA'S OPERA HOUSE (George Lea, manager): Two Sisters March 24; large and well-pleased audience.——THEATRE NORMANDIE (Will S. Bevans, manager): Sport McAllister 25; delighted audience; good business.

SARATOGA SPRINGS.—TOWN HALL (J. M. Putnam and Co., managers): The Rev. Thomas Dixon, Jr., gave his lecture, "The Almighty Dollar," March 23 to a packed house.——PUTNAM MUSIC HALL (Abel Putnam, Jr., manager): The Two Old Cronies 24; large and highly-pleased audience.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE (E. B. Sweet, manager): The George A. Baker Opera co. March 20-25; good business. The White Slave 28; small business; performance fair.

AUBURN.—BURTIS OPERA HOUSE (E. S. Newton, manager): U and I March 23; big house. Wife for Wife 25, afternoon and evening; good business.

CORNING.—OPERA HOUSE (A. C. Arthur, manager): Frederick Bryton in Forgiven March 24; small but well-pleased audience.——ITEM: Ed. Jones, manager for Black Patti, was in town last week en route for New York, where he expects to organize an opera co.

LOCKPORT.—HODGE OPERA HOUSE (H. A. Foster, manager): Stowe's Uncle Tom's Cabin co. March 27; fair business; good performance.

CANASTOTA.—BRUCE OPERA HOUSE (E. J. Preston, manager): The Boy Tramp March 24; good business.

NIAGARA FALLS.—PARK THEATRE (H. A. Foster, manager): Old Jed Prouty March 22; good business.

OHIO.

SPRINGFIELD.—GRAND OPERA HOUSE (E. B. Foltz, manager): Florence Bindley in The Pay Train March 22; Charles L. Davis in Alvin Joslin 23; both to fair business. John T. Kelly in McFee of Dublin 25; business good.——BLACK'S OPERA HOUSE (Samuel Waldman, manager): Mr. and Mrs. Robert Wayne in Forgiven, The Black Flag, and Lynwood 27-29. Charles A. Loder in Oh! What a Night 1.

DAYTON.—THE GRAND (Harry E. Feicht, manager): Mrs. Leslie Carter, Lottie Collins, and Miss Helvett March 25 at advanced prices to large business. Paul Kauvar 26; fair business.——PARK THEATRE (Harry E. Feicht, manager): Muggs' Landing 27-29; S. R. O. Held in Slavery 30-1.——CUES: The receipts for Wang last week were nearly $1,600.—The manager of Black Patti, who was singing at the Y. M. C. A., skipped with all the funds and left the "dark soprano" here moneyless.

YOUNGSTOWN.—OPERA HOUSE (Eugene Rook, manager): The Tar and Tartar Opera co. to a full house March 25.

STEUBENVILLE.—CITY OPERA HOUSE (W. D. McLaughlin, manager): Leonzo Brothers March 21-23; fair houses. Charles A. Loder 28, return date, good house. Manager McLaughlin has returned after a two weeks' sojourn in Michigan, much improved in health.

CANTON.—THE GRAND (M. C. Barber, manager): Tar and Tartar March 21 failed to please the large audience present. Hanlon's Superba 27, 28 packed the house.

COLUMBUS.—GRAND OPERA HOUSE (J. G. and H. W. Miller, managers): Trip to Chinatown March 23, 24.——HENRIETTA THEATRE (Dickson and Talbott, managers): Paul Kauvar 20, 22; light houses.——PARK THEATRE (Dickson and Talbott, managers): Fairies' Well 23-25; big business. Peck's Bad Boy 26-29; large audiences.

NEWARK.—MUSIC HALL (Wallace and White, managers): John Griffith in Faust, return engagement, March 23; Charles A. Loder 24; Tar and Tartar co. 4.——OPERA HOUSE (B. C. Hart, manager): Aunt Sally co. to good business 2.——ITEM: Manager B. C. Hart has moved to Washington, D. C.—Wallace and White, managers of Music Hall, leased the Opera House, and in future both houses will be under their control.

TOLEDO.—PEOPLE'S THEATRE (Brady and Garwood, managers): Agnes Wallace-Villa, supported by her husband and children, opened for a week March 27 in The World Against Her to a good house. Hopkins' Trans-Oceanic Vaudeville 3-8.

HAMILTON.—GLOBE OPERA HOUSE (Brierley and Connor, managers): Charles L. Davis as Alvin Joslin to a crowded house March 28.

BRYAN.—OPERA HOUSE: Schumann Quartette March 25; small house; first-class concert. Meyers Comedy co. 29.

KENTON.—DICKSON'S GRAND OPERA HOUSE (Henry Dickson, manager): Fast Mail March 21, and The World Against Her 24 to good houses and general satisfaction.——ITEM: The fourth season of The World Against Her has been the most prosperous.

LANCASTER.—CHESTNUT STREET THEATRE (Neil McNeil, manager): My Aunt Sally March 26; large house.

IRONTON.—MASONIC OPERA HOUSE (B. F. Elsberry, manager): The Cannon Ball Express to a very light house March 20. Gloriana to a very fair house 17. The Melville Sisters opened a week's engagement 27 to a very large audience.

WARREN.—NEW OPERA HOUSE (Eliot and Geiger, managers): Tar and Tartar to S. R. O. March 27.

RAVENNA.—REED'S OPERA HOUSE (Carter and Judson, managers): Forrest Dramatic co. March 20-26. The Burglar 4.

MANSFIELD.—MEMORIAL OPERA HOUSE (E. R. Endly, manager): John T. Kelly in McFee of Dublin, supported by a strong co., gave a splendid performance to a large audience March 23.

SALEM.—GRAND OPERA HOUSE (Allen and Atchison, managers): Davis' Uncle Tom's Cabin co. packed the Grand March 21; at least 200 people were turned away. The Tar and Tartar Comic Opera co. to S. R. O. 27; seats all sold in advance at advanced prices.

EAST LIVERPOOL.—BRUNT'S OPERA HOUSE (John Thompson, manager): Little Nugget March 24; fair business. Charles Loder's co. in Oh! What a Night 27 filled the house.

PENNSYLVANIA.

YORK.—OPERA HOUSE (B. C. Pentz, manager): McGibeny Family March 21 drew well; good entertainment. Spider and Fly 24; good house.——ELKS: The following officers were elected by York Lodge No. 213, B. P. O. Elks at their annual election last week: Past Exalted Ruler, D. K. Trimmer; Exalted Ruler, Theodore R. Heib; Esteemed Leading Knight, J. Herbert Thomas; Esteemed Loyal Knight, Charles F. Welsh; Esteemed Lecturing Knight, Chester H. Thomas; Secretary, W. H. Herman; Treasurer, T. B. Baird; Tyler, W. H. H. Welsh; Representative to Grand Lodge, D. K. Trimmer; Alternate, B. C. Pentz; Trustee, Lee Reinberg. After the election a banquet was held.

BRADFORD.—WAGNER OPERA HOUSE (Wagner and Reis, managers): Herrmann March 23; crowded house. Richard Golden in Old Jed Prouty 25; medium attendance. Minnie Seligman Cutting in My Official Wife 27; good audience.

CARBONDALE.—OPERA HOUSE (Dan P. Byrne, manager): Sawtelle Comedy co. week ending March 25; good business.

BUTLER.—ARMORY OPERA HOUSE (F. M. Keene, manager): Little Nugget, for the benefit of Manager Keene March 23, to S. R. O. The Fast Mail 25; small house.

UNIONTOWN.—GRAND OPERA HOUSE (I. T. Davies, manager): The Burglar March 21; good business. Wilkinson's Widows 23; small house.

PITTSTON.—MUSIC HALL (W. D. Evans, manager): The most fashionable audience of the season greeted Digby Bell in Jupiter March 27. The Fast Mail 4.

MONONGAHELA.—GAMBLE'S OPERA HOUSE (Sam P. Yohe, manager): Jean Voorhees in Only a Farmer's Daughter March 23; fair house.

MEADVILLE.—ACADEMY OF MUSIC (E. A. Hempstead, manager): Minnie Seligman in My Official Wife gave a most enjoyable performance to a good-sized audience March 28.

SCRANTON.—ACADEMY OF MUSIC (M. H. Burgunder, manager): Rentz-Santley Novelty co. March 22; fair business. The Soudan 24, 25, with matinee, to good business. Rhea in Josephine 28; fair business.

READING.—GRAND OPERA HOUSE (George M. Miller, manager): Lester and Williams gave a very laughable performance of Me and Jack to a good house March 27.——ACADEMY OF MUSIC (John D. Mishler, manager): Rhea, with an excellent co., gave Josephine to a large and fashionable audience 23. Out in the Streets was well presented 24. The New Devil's Auction packed the house 25. Spider and Fly drew a good house 27.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (John L. Guinter, manager): Rentz-Santley co. March 23; large audience.——ACADEMY OF MUSIC: Dark.

POTTSTOWN.—GRAND OPERA HOUSE (George R. Harrison, manager): The Burglar March 24; large audience.——Ex-Manager C. F. Strohl has accepted a position as traveling agent of The World's Publishing Co., of Philadelphia. His bill-posting agency here, during his absence, will be ably represented by Aug. W. Crosby, stage manager of the Grand.

NORRISTOWN.—GRAND OPERA HOUSE (John E. Murphy, manager): The Burglar March 25; good business.

NANTICOKE.—BROADWAY OPERA HOUSE (James Kleckner, manager): Kidder and Co.'s Uncle Tom's Cabin co. to good business March 28.

HONESDALE.—CENTRAL OPERA HOUSE (W. J. Silverstone, manager): Kidder and Co.'s Uncle Tom's Cabin March 27; good business.

MAUCH CHUNK.—OPERA HOUSE (John H. Faga, manager): McCarthy's Mishaps March 24; big business.

SHAMOKIN.—G. A. R. OPERA HOUSE (John F. Osler, manager): Wilfred Clarke in Tit for Tat delighted a small audience March 22.

ALLENTOWN.—MUSIC HALL (R. M. Whitesell, manager): H. E. Dixey March 22 in Adonis. N. S. Wood and an acceptable co. presented Out in the Streets 23 to fair business; very satisfactory performance. The Spider and Fly drew a full house 28; play is splendidly staged; girls and costumes very pretty; singing and specialties received well merited applause.

WILKESBARRE.—GRAND OPERA HOUSE (M. H. Burgunder, manager): N. S. Wood in Out in the Streets March 22; fair business. The Soudan 23; Devil's Auction 24; both to good business.——MUSIC HALL (E. C. Frank, manager): Waite's Comedy co., second week, continues to draw large houses nightly.

JEANNETTE.—NEW OPERA HOUSE (Robert McKee, manager): Columbia Comedy co. March 20-22; small business. The Burglar 23; full houses; general satisfaction.

EAST STROUDSBURG.—ACADEMY OF MUSIC (J. H. Shotwell, manager): Hyde's Muldoon's Picnic March 23; S. R. O.; performance unsatisfactory.

BEAVER FALLS.—SIXTH AVENUE THEATRE (Cashbaugh and Bell, managers): Little Nugget March 23; fair business. Fast Mail 24; fair-sized audience.——OPERA HOUSE (F. H. Cashbaugh, manager): Edwin Brothers and the Robinson Crusoe co. opened 27 for a week in Victor Durand and greatly pleased a good-sized audience.

DANVILLE.—OPERA HOUSE (F. C. Angle, manager): The Two Johns March 23; fair business; pleased audience.

LEBANON.—FISHER OPERA HOUSE (George H. Spang, manager): Out in the Streets March 15; fair house. Alvin Joslin 17; medium-sized audience; performance unsatisfactory. Eugene Moore in The Burglar to a small house 21. M. B. Leavitt's Spider and Fly co. pleased a very large audience 25.

M'KEESPORT.—WHITE'S OPERA HOUSE (F. D. Hunter, manager): Dark.——ALTMEYER'S THEATRE (E. A. McArdle, manager): Sam T. Jack's Creoles pleased a well-filled house March 22. Around the World in Eighty Days (Fleming) to good business 25.

RHODE ISLAND.

NEWPORT.—OPERA HOUSE (Henry Bull, manager): George C. Staley in A Royal Pass pleased a moderate house March 24. Brown University Glee Club in a varied bill to a good house 29. Joseph Murphy in the evergreen Shaun Rhue is due 3, and Skipped by the Light of the Moon 5. The Euterpe Club, under the direction of Irving P. Irons, should have a large audience at Masonic Hall 5 as it is really the only chorus in the city, and Mr. Irons has spent a great deal of time on the programme.

SOUTH CAROLINA.

CHARLESTON.—OWEN'S ACADEMY OF MUSIC (Charles W. Keogh, manager): Robin Hood March 23, 24 to good business. Charity Ball 25; small attendance. Owing to a belated train the performance was delayed one hour, and the play had to be given without the co.'s scenery. John L. Sullivan 6; Fanny Rice 7, 8.——GRAND OPERA HOUSE (L. Arthur O'Neill, manager): Ricketts-Mathews co. 20-1, good-sized audiences at popular prices.——GERMAN ARTILLERY HALL: Ovide Musin 28; admirable concert to a large audience.——ITEMS: Frank Conant, of the Robin Hood co., comes very near being the ideal manager, and is very popular in the South.—Tom Ricketts, of the Ricketts-Mathews co., is an old comic opera favorite. After about eighteen years as lyric comedian he is now winning success in the drama.—Charleston Lodge of Elks achieved a signal success 23 at the social session in honor of their newly elected officers. Through the kindness of Manager Conant the Robin Hood Opera co. were present, and gave a delightful entertainment in which the following ladies and gentlemen of the co. participated: Cheridah Simpson, Ethel Balch, Drew Dorrance, Edward Paltrey, Edwin Isham, John Pachey, Frank Pearson, Frank Bills, Fred. Dixon, and H. H. Thiele. Tom Ricketts, of the Ricketts-Mathews co., which was also present by invitation, acted as chairman, and was both witty and eloquent.

COLUMBIA.—OPERA HOUSE (Eugene Cramer, manager): The Bostonians in Robin Hood March 22; one of the largest houses of the season.

TENNESSEE.

MEMPHIS.—GRAND OPERA HOUSE (Fritz Staub, manager): Marie Wainwright in School for Scandal. The Social Swim, and As You Like It to large and fashionable audiences March 27-29.——LYCEUM THEATRE (John Mahoney, manager): Dr. Bill 3.——ITEMS: On 18 the Grand Opera House was sold at auction to satisfy the first mortgage bondholders. It was bought by Mr. W. D. Bethell, one of our wealthiest capitalists, for $100,000 cash, and is considered a cheap and good investment at the price. The transfer will not interfere with present lease to Fritz Staub for three years.—W. G. Harsh, present treasurer of Grand Opera House, will resign after this season to study for the law.

NASHVILLE.—THE VENDOME (W. A. Sheetz, manager): The Country Circus opened for a week's engagement March 27. The regular season will about close 4 with Joseph Jefferson as Rip Van Winkle. Then comes the Deshon Opera co. 10 for an indefinite engagement.——THE BIJOU (J. H. Mittler manager): Lost in New York 27 to a full house. Nobody's Claim 3-8.——ITEMS: The Bijou has had a remarkably successful season. For a popular-priced house the bookings have been generally good, and the box-office receipts will attest the appreciation of the Nashville public. The lessees, Messrs. Brown, Osgood and Reilly, should feel highly gratified over the result. I dare say no theatre in their circuit has paid them better, if as well as this one. They have been fortunate, though, in the selection of their local manager for Nashville. A better or more popular one than Julius H. Mittler they could not have found. He is in every way worthy of their confidence and regard. In fact, I but state the truth when I say to Mr. Mittler is due much of the Bijou's wonderful success this season in Nashville. He is in every sense of the term a gentleman, and stands deservedly high in the esteem of every one here.

CLARKSVILLE.—ELDER'S OPERA HOUSE (James P. Wood, manager): Friends 23; fair business. Lost in New York 25; good business.

TEXAS.

WACO.—GARLAND OPERA HOUSE (J. P. Garland, manager): Local talent presented the opera Patience March 20 to a packed house. The performance was well received. Mexico's Typical Orchestra, on their way to the World's Fair, will play 27 here, matinee and night. The performers are all composers.

FORT WORTH.—GREENWALL'S OPERA HOUSE (Phil. Greenwall, manager): The Huntley Comedy co. did a fairly good business at popular prices week ending March 22.

WAXAHACHIE.—GIBSON OPERA HOUSE (P. F. Deavenport, manager): Mrs. General Tom Thumb and co. March 24; matinee 25. Large audiences.

DALLAS.—OPERA HOUSE (George Anzy, business manager): Dr. Bill March 21, 22; well-filled houses.

HILLSBORO.—ROSE'S OPERA HOUSE (A. T. Rose, manager): Eli Perkins in Wit and Humor March 23; The Colonel 30.

VIRGINIA.

ALEXANDRIA.—LANNON'S OPERA HOUSE (J. M. Hill, manager): Cecil Watson Dramatic co. in May Blossom March 20; small house; performance fair.

SUFFOLK.—CITY HALL (J. W. Hosier, manager): At the Bottom of the Sea March 23; small audience. Rev. Sam. P. Jones lectured 24 on Manhood and Money to a very full house.

NORFOLK.—ACADEMY OF MUSIC (A. B. Duesbury, manager): Webster and Brady's Bottom of the Sea March 21, 22. Robin Hood co. in Robin Hood 27, 28; crowded houses.

PETERSBURG.—ACADEMY OF MUSIC (Thomas G. Leath, manager): U. S. Marine Band March 21; large and well-pleased audience.

WASHINGTON.

SPOKANE.—AUDITORIUM (H. C. Hayward, manager): Alba Heywood in New Elsewood Folks March 21 pleased a large house.——ITEM: Manager Hayward has gone to San Francisco on theatrical business.

TACOMA.—THEATRE (S. C. Heilig, manager): The Spider and Fly co. played a profitable return engagement March 18. Lilliputians 20, 21, with matinee, to large business. The affections of the women of this city have been diverted from their husbands and sweethearts to Franz Ebert; no blood shed yet.——ITEM: The Olympic Theatre was closed 20 by the light company turning off the light on account of a long overdue account. The Carolyn Gage co. were all ready to go on ahead with the

[CONTINUED ON PAGE 13.]

THE NEW YORK
DRAMATIC MIRROR

[ESTABLISHED JAN. 9, 1879.]

THE ORGAN OF THE AMERICAN THEATRICAL PROFESSION.

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE.
EDITOR AND SOLE PROPRIETOR.

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Twenty-five cents per agate line. Quarter-page, $30; Half-page, $75; One page, $140.

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NEW YORK, - - APRIL 8, 1893

The Mirror has the Largest Dramatic Circulation in America.

CURRENT AMUSEMENTS.

BROADWAY—The Crust of Society, 8 P. M.
CASINO—Adonis, 8:15 P. M.
EMPIRE—The Girl I Left Behind Me, 8:15 P. M.
GRAND OPERA HOUSE—J. K. Emmet, 8:15 P. M.
HARRIGAN'S—Cordelia's Aspirations, 8 P. M.
H. R. JACOBS'—McCarthy's Mishaps, 8:15 P. M.
IMPERIAL MUSIC HALL.—Variety.
KOSTER AND BIAL'S—Variety and Operetta.
LYCEUM—The Guardsman, 8:30 P. M.
MANHATTAN—Alexander Salvini.
PALMER'S—Lady Windermere's Fan, 8:30 P. M.
PEOPLE'S—Havourneen, 8 P. M.
STAR—Brother John, 8:15, P. M.
TONY PASTOR'S—Variety, 8 P. M.
UNION SQUARE—Joseph, 8:15 P. M.

BROOKLYN.

AMPHION—The Fencing Master.
BEDFORD AVENUE—Robert Downing.
COLUMBIA—The Private Secretary.
GRAND OPERA HOUSE—McKenna's Flirtation.

The Mirror Office is open and receives advertisements every Monday until 10:30 P. M.

"The business department of THE MIRROR is conducted on business principles, and the editorial department on editorial principles. And this is one great reason why the circulation is above 20,000 and the paper is still growing. There is nothing, too, like aiming to be fair, clean, independent and able in journalism—and hitting the mark."—*Atlanta Journal.*

THE managers composing the Society for the Protection of Children of the Stage declare that they will fight for the emancipation of these children from GERRY'S domination until the victory is won. This determination means that the work begun last year by THE MIRROR will be carried to a successful termination. The managers made a capital beginning at Albany last week. In the discussion before the legislative committee they had GERRY on the hip.

AND now CYRENE, whose cavortings and kicks hardly caused a ripple here, has fairly raised a wave of sensation in London. What is the matter with taste in New York? Or better, what is the matter with it in London?

SEVERAL destructive fires in one-night stands the past few days indicate that the precautions observed in city theatres are sometimes neglected out of town.

MANAGERS have reached the home-stretch of the season, and there is every prospect of an interesting, if not a brilliant, finish.

CHICAGO does not know what to make of DUSE. But as DUSE probably does not know what to make of Chicago, honors are even.

MANAGER FRENCH ought to resent British familiarity. The London *Referee* calls him THOMAS HENRY.

IF all of Aunt Louisa's friends should turn out—. But, come to think of it, no theatre would hold them!

EASTER weather, bonnets and theatre receipts leave nothing to be desired.

ANOTHER "STRIKE."

THE ingenuous simplicity of a struggling dramatic paper's appeal to such members of the profession as patronize it to submit to an arbitrary increase of advertising rates is amusing, particularly when it is considered that the basis of the appeal is a wish to secure aid to pay expenses.

On the same principle a merchant would be justified in putting up the prices of all his goods because his sales were smaller than his receipts or because his landlord had increased the rent of his store.

It is not of the slightest consequence to managers and actors how much may be the expenses or the losses of publishing that or any other dramatic journal. They are not likely to view with favor an attempt to bolster up a concern at their expense, whatever may be its unfortunate pecuniary condition, arising from causes that neither interest nor benefit them.

During the past year, THE MIRROR has increased its expenses materially. This increase has been due to the large growth of its circulation and of the advertising patronage, both necessitating the permanent enlargement of the paper. But the advertising rates have remained the same. They are fair and square, as they have always been.

We are happy to enable the profession to enjoy our steadily increasing business advantages without additional expense. We are in a position that requires no resort to desperate devices for "raising the wind."

THE MIRROR reaches every manager and every actor every week in the year. It possesses besides the support of great numbers of non-professionals, because it is newsy, clean, trustworthy, well written and enterprising. Theatrical advertisers know that it reaches and covers the whole field—which is more than can be said of any other dramatic publication in this country.

In these circumstances the effort of a would-be rival publication, of dubious standing and infinitesimal influence, to crawl out of its present difficulties by adopting a schedule of advertising rates obviously disproportionate to its value as a business medium, is not likely to meet with enthusiastic encouragement.

THE MIRROR'S advertising rates, which are neither cheap nor exorbitant will remain unchanged. They are eminently satisfactory to our patrons and to ourselves.

PERSONAL.

PADEREWSKI.—The Lotos Club will dine Paderewski on Saturday night. A brilliant post-prandial programme has been arranged.

DAVIS.—A discriminating San Francisco critic says of Jessie Bartlett Davis in Robin Hood: "She has the *je ne sais quoi du charme* that captures the house, from the gods to the orchestra. An attractive personality is certainly above rubies. Moreover, she is one of those rare and radiant singers who can sing, and act, and look pleased at applause without appearing to be consumed with self-consciousness."

SCHELL.—Hattie E. Schell retired from the Mazola-Mason company on Saturday night. Miss Schell is to be married to Dr. A. F. Tracy, of Westfield, Mass., a physician of high standing in that place.

COLLINS.—Lottie Collins will return to Europe on April 22.

BROWN.—Sherman Brown, the well-known manager of the Davidson Theatre and Academy of Music at Milwaukee, is in the city. Next season Manager Brown will add to his list of houses the Belle City Opera House at Racine, Wis.

HARRISON.—Maude Harrison wears stunning gowns in The Guardsman.

JANSEN.—Marie Jansen will pay a visit to her home in Winthrop, Mass., after spending a few days in town.

WARNER.—Louise Paullin Warner, while in San Francisco, intends to make a strenuous effort to establish a Californian branch of the Professional Women's League. Mrs. Warner has arranged to spend the Summer in the Sierras.

PATTI.—A casual remark during an interview with Henry E. Abbey in Chicago the other day led that impresario to suggest a truth that many seem to have overlooked. It was with reference to Patti, of whom Mr. Abbey said: "Patti is still great in concert, but she could not stand the strain of an operatic season. You must not forget that she is getting old. The last time she appeared in the United States she appeared in twenty-six concerts and only five operas, yet those five operas exhausted her more than all the concerts."

REED.—Roland Reed was quite ill last week from a combination of grippe and malaria. Mr. Reed is in Jersey City this week.

DUSE.—Eleonora Duse has engaged passage on the *Britannic*, which sails for London on April 26.

DREW.—John Drew closes his remarkably profitable season on May 27. He sails for Europe shortly afterwards, to be absent two months.

SPAULDING.—Charles A. Spaulding, manager of the Olympic Theatre, St. Louis, has made a pleasure trip to Mexico.

RICH.—Isaac B. Rich, of the Hollis Street Theatre, Boston, is spending a few days in the city.

TEMPLE.—Manager Anson Temple, of the Schiller, in Chicago, was in the city last week arranging for the appearance of Charles Frohman's comedians at his theatre early in May.

LEWIS.—It is reported that Ada Lewis, the popular member of Harrigan's company, is engaged to be married, and that the happy event is set for an early day.

POPE.—Charles R. Pope, United States Consul in Toronto, last week addressed a fine audience in that city on "Shakespeare and the Evolution of Thought."

PEPPER.—Harry Pepper's ballad entertainments have been very successful this season, and have attracted fashionable attention. One of his concerts was given at Lakewood just before the Clevelands left that resort, and Mrs. Cleveland was so pleased with the performance that she wrote Mr. Pepper a complimentary letter promising to invite him to sing in Washington.

BISHOP.—Kenyon Bishop, the popular soubrette and dancer, formerly with Blue Jeans, will be as well as ever in a fortnight. She is almost recovered from a serious surgical operation.

DUNLOP.—A. P. Dunlop, the editor of Dunlop's *Stage News*, left town on Thursday for a week's vacation at Norfolk, Va.

HILLYER.—The engagement is announced of Marie Hillyer, leading lady of Rosina Vokes' company to a non-professional of Montreal.

GOODWIN.—Nat C. Goodwin was in Washington all last week under the care of an oculist. Mr. Goodwin's eyes are troubling him considerably.

JARRETT.—Henry C. Jarrett, who has been acting manager for E. S. Willard for two seasons, will leave for Japan in two weeks for a year's vacation. Mr. Jarrett will be accompanied by his wife and daughter.

FARRINGTON.—Nina Farrington, the handsome burlesquer from the London Gaiety company, has been engaged to play the part of one of the Duchess' daughters in Adonis.

WARDE.—Arthur Warde, son of Frederick Warde will manage the Warde-James combination next season.

HOWE.—Dr. Howe, the veteran dramatic critic of the Washington *Star*, has been engaged to write the weekly dramatic article for the Washington Sunday *Herald*.

IN BORROWED ATTIRE.

The costumes used by Helen Barry and her company in A Night's Folly were burned with the Opera House at Bath, Me., as is related in another column. When the company reached Bangor, they were in a quandary, but personal friends hustled about and managed to borrow clothing in which the company appeared on Thursday night. Miss Barry wore the uniform of an ex-member of the Maine militia. Fortunately her costumes for A Woman's Stratagem had been sent ahead from Bath, with five pieces of baggage, and thus escaped the fire.

Later information of the fire in the Bath, Me., theatre, makes Helen Barry's loss greater than at first reported. All of her theatrical jewelry, the accumulation of years, and much of it valuable, was destroyed. The MS. of A Woman's Stratagem, which had been played occasionally, and which was brought from London to open the Union Square Theatre, was also destroyed. Miss Barry is very grateful to the Messrs. Lamb, Owens and Robinson of Bangor, Me., for assistance in enabling her company to appear at that stand.

WHY DIXEY DID NOT OPEN.

Numerous reports were in circulation during the week as to the causes that led to postponing Dixey's opening at the Casino until Thursday night. It was said that several members of his company had left, and this gave rise to the report that the salaries of several members of the Adonis company had been reduced, with the result of causing an open revolt. This report is denied, however, by Rudolph Aronson, who says the company would have opened on Monday, as advertised, but for the fact that he found the costumes not up to the standard, and rather than give cause for adverse criticism, he determined to postpone the opening until Thursday night.

SALE OF A THEATRE LEASE.

John Morrison, a coal merchant of East Boston, bought the lease of the Lyceum Theatre in that city last Thursday for $21,000. Mr. Morrison says he will continue the present policy of the house.

LOUISE HAMILTON.

The above picture will be recognized by Louise Hamilton's friends as a good portrait of that clever young woman. Miss Hamilton was born in Havana, Cuba, on Nov. 23, 1873, at which time her mother was filling an engagement with the Tamberlik Opera company at the Tacon Theatre. Miss Hamilton made her debut when but five years old as Little Mignon with the Strakosch and Kellogg Opera company, the Mignon being Marie Roze-Mapleson. She also appeared with Clara Louise Kellogg, Annie Louise Cary, Bianca LaBlanche, and other celebrated singers. In the season of 1881 she was engaged by Mr. and Mrs. McKee Rankin to play Little Bill in William and Susan, and continued in the support of these artists for three years. She subsequently played children's parts with Effie Ellsler, Frank Mayo, Ada Gray and others. In the revival of Pinafore at Proctor's Twenty-third Street Theatre by juveniles in the Summer of 1889 Miss Hamilton was engaged for Josephine and subsequently sang it at the Boston Theatre. Since that time she has been starring, supported by her own company, in Fogg's Ferry, Old Curiosity Shop, and other plays through New England, New York and Pennsylvania, and in many places her name is literally "a household word."

TONY DENIER'S ENTERPRISE.

Tony Denier, the well-known clown and pantomimist, who several years ago retired with a fortune and took up his residence in Chicago, has determined to return to the amusement business, and elected to try his fortunes in this city. He visited New York last week with two wealthy men of Chicago for the purpose of selecting a site to erect a building in which he proposes to give a series of entertainments never before seen in this country in one edifice. He has leased for twenty years a lot on Thirty-eighth Street, near Broadway and in close proximity to the MIRROR office. Here he will erect his building, the first story of which will contain an auditorium that will seat 2,700 persons. The character of the performance in this part of the building has not yet been decided upon. Probably a pretentious variety show will be given. A large basement hall will be devoted to exhibitions in the style of the Jardin Mabille and the Folies-Bergeres in Paris. The enterprise will be known as the Alhambra. Mr. Denier has the sole right to the pant-omime of Humpty Dumpty, which he intends to revive elaborately. While Edmund Gerson, the well-known agent will be commissioned by Mr. Denier to secure several artists abroad, Mr. Denier is a firm believer in the abilities of native talent, and will draw largely upon America for his performers.

MR. FIELD DISPOSES OF A RUMOR.

It has been rumored in Boston and elsewhere that Manager R. M. Field will discontinue his stock company at the close of this season and play stars and combinations only at the Boston Museum next season. In order to get at the truth or the falsity of this report THE MIRROR addressed an inquiry regarding it to Mr. Field and received the following answer on Saturday last:

The rumor has probably arisen from my declining to make engagements for next season until deciding upon what plays are to constitute my dramatic repertory. In any event, a certain number of the best combinations will be played, thus enabling the Museum stock to take their successes elsewhere.

R. M. FIELD.

This authoritative statement from Mr. Field should set gossip at rest concerning the future of the Museum. The stock company, which is completing its fifty-second season, in devoting a certain portion of the dramatic year to travel, will be adopting the policy that has prevailed for some time past with the stock companies that belong to New York city.

MORRISON'S FAUST.

Edward J. Abram announces in another column that local managers who expect or desire to play the Morrison productions of Faust should refrain from playing any other dramatic version of that piece, for the reason that neither of the Morrison companies will at any time appear in theatres that book other versions of Faust. It appears that Mr. Morrison's success in this play has induced dishonest persons to copy the advertising and other features of his production in the hope of foisting an inferior show upon managers that may not know the difference.

STARRING TOUR.

The Tragedian,

WALKER WHITESIDE

Address all communications to

W. F. HENDERSON,

Manager,

Union Square Theatre, New York City.

At Union Square Theatre, Two Weeks Commencing Monday, April 10, 1893. OPENING PLAYS HAMLET AND RICHELIEU

FIGHTING GERRY.

Prominent Managers Take Up the Cudgels for the Stage Children.

On Wednesday last the Committee on Codes of the Assembly, gave a hearing in the Assembly Library room at the Capitol, Albany, on the bill introduced on March 6 by Assemblyman Mittnacht, of New York, and which was drafted by lawyer Wales F. Severance, of this city, in the interest of the Stage Children, and designed to make it plain beyond question that the Mayor should have the authority to license children under sixteen to not only appear in theatrical exhibitions, but to sing and dance therein, if desired.

A delegation consisting of A. M. Palmer, Henry E. Abbey, Daniel Frohman, J. Wesley Rosenquest, Charles Thomas and Marc Klaw, together with Mr. Severance, as their counsel, left the Grand Central station on the Pacific Express, at 10 A. M., reaching Albany at 2 P. M., giving ample time to refresh the inner man and lay out a plan of campaign before the opening of the battle.

At the Delevan House Joseph Jefferson was met, he having come in on the Boston and Albany Railroad that morning, by appointment, to assist in the fight.

It was soon ascertained that the ancient enemy, Gerry, was already on the ground, and that he had been buttonholing members with might and main.

The Code Committee consisting of Chairman Daniel F. Martin, Louis H. Hahlo, Joseph C. Wolff, Arthur C. Butts, Frederick P. Hummel, Thomas C. O'Sullivan of New York; John Cooney of Brooklyn, Henry E. Barnard of Plattsburgh, James F. Terry of Saratoga and James M. E. O'Grady of Rochester filed into the room at 3 P. M., and Mr. Martin stated that Gerry would have the opening.

Mr. Gerry opened by saying that he represented thirty branch societies for the Prevention of Cruelty to Children, and that they had sent him there to protest against the proposed legislation. He read the resolution of protest. Then he detailed the history of his society and of the legislation on the subject of children for twenty years, rehashed the stale arguments used by him last year in that same room, on a similar occasion, and said that then the respectable managers of New York had come there and asked that an amendment be passed, giving children the right to a license to appear in theatrical exhibitions "incident to the plot;" that he then protested that it would be the entering wedge to legislation for song and dance, and his prediction had proven true. That after the law went into effect, over 100 dive-keepers in New York had made application to the Mayor for the appearance of children in their vile resorts. That he now entered his solemn protest against the appearance of children in song and dance, as it was merely an eduction in vice, as when exposed practically naked before an audience, their sensibilities were so blunted and their surroundings of such a demoralizing nature, that when they became of a suitable age, their passions were aroused and they went to the bad.

Gerry also rehearsed the usual platitudes about injury to health, and said that if this bill was passed it would open the doors wide to dens, dives, dime museums, concert saloons, and all kinds of low places, and that "his arm would fall." He also made the curious statement that any saloon or concert hall having a license to do business, was in the eye of the law a "respectable" place, and therefore, could claim that it was just as much entitled to obtain a license for the appearance of a child as Palmer's, the Garden, or Broadway Theatre. This made the lawyers on the Committee laugh, and Mr. Palmer smiled sardonically. Gerry wound up by saying that he wished it distinctly understood that what he objected to was the "education of children by appearance on the stage to eventual lives of immorality." That they could not be trained on the stage in singing and dancing without winding up in the brothel. He cited as horrible examples, the Juveline Opera Troupe of years ago (about which his claims have been exploded), and some isolated cases of children who had gone wrong, as he claimed, because they had been on the stage, but it was clear that the audience did not see the connection. One case he cited, was that of a girl who, some years ago, appeared on the stage, and was taken to some room in Brooklyn and assaulted by her brother-in-law, but no facts were given to prove that there was anything in the education or appearance of the child on the stage that led to the assault. This was a fair example of Gerry's illustrations and citations. He attempted, during the course of his rambling remarks, to emphasize his statements by exhibiting to the Committee several dozen photographs of actresses, dancers and children, showing them in various graceful positions, which evidently seemed to him very naughty and detrimental to their welfare, and no doubt he thought that the parade would create a sensation, but it fell flat. He finally said that what he objected to most seriously was the "split," but as no one claimed that little girls should be licensed to perform these gymnastics, the point was not apparent.

Catechised by Manager Palmer.

This colloquy then took place:

Mr. Palmer—Are you not a stockholder of the Metropolitan Opera House?

Mr. Gerry—I am.

Mr. Palmer—Did you not see the ballet there two years ago?

Mr. Gerry—I did; but what I object to more particularly is the "split."

Mr. Palmer—You have the advantage of me. I did not see the Black Crook.

Mr Gerry—If you had, you would not have been here to day.

Mr. Palmer—I should have been here in any event.

After Mr. Gerry sat down and wiped his fevered brow, it was generally remarked that both from a moral and legal standpoint his argument was of the weakest kind and hardly worthy of answer.

Dr. W. O. Stillman, President of the Albany Society for the Prevention of Cruelty to Children, gave his views from a medical (so called) point of view. His views had no legitimate bearing on the essential question.

Lawyer Severance Explains the Law.

Lawyer Wales F. Severance was then asked by Mr. Palmer to explain the purpose of the law and make such observations in answer to Gerry as he saw fit. Mr. Severance said, among other things:

Mr. Chairman and Gentlemen of the Committee. I appear here to-day as the legal representative of the "Association for the Protection of Stage Children," recently duly incorporated by such men as Edwin Booth, A. M. Palmer, Henry E. Abbey, Daniel Frohman and Joseph Jefferson, and which is representative of the dramatic profession and stage managers of New York.

I also have the honor to speak for the stage children of New York.

I have listened to-day to the remarks of the distinguished gentleman who addressed you on behalf of the Society for the Prevention of Cruelty to Children, in the hope of finding something new, but have been grievously disappointed, as his statements were entirely a rehash of his last year's speech in this room, of which I have a copy before me.

I have been much amused at the platitudinous coating of compliments which has been so liberally applied by the gentleman to the "respectable" managers here present, who are his dear friends and who can do no wrong, but are poor, misguided persons used by designing individuals, and not really knowing what the amendment is they propose. This is indeed a poor compliment to the intelligence of such men as Joseph Jefferson, A. M. Palmer, and Henry E. Abbey.

This bill was drafted by me, and I was consulted by these gentlemen in regard to it, and I know that they are acting in their own behalf, uninfluenced by any one, and that they thoroughly understand this bill and its language and intention, and in this connection I ask you, why did not the astute gentleman, when he was making his extended argument, once refer to this bill and the proposed amendment, and tell you what you were really asked to do, in order to give point to his remarks, so you could see whether they were or were not pertinent? I will tell you, gentlemen. There is an old rule among lawyers, that when you cannot answer a question or an argument, steer clear of it—ignore it.

The reason why this champion of morality did not read this bill to you was that he dare not, he had no answer, and it would at once have shown the fallacy of his reasoning.

Let us see what you are asked to do. The law, prior to 1892 (Section 292 Penal Code), absolutely prohibited the appearance of children under sixteen in *any* theatrical exhibition. There was no power in any official to license. Mr. Gerry for some years assumed to enforce this law with partiality. This is a matter of history. In some instances where children appeared, he withheld his hand. He finally stopped Little Tuesday, La Regaloncita, both perfectly healthy and respectable children, and in January, 1892, he took off the stage of the entirely reputable Garden Theatre the little children who appeared in La Cigale, and followed this up by the removal of the colored boys who sang and danced for a short time with Wilson, in The Lion Tamer, at the equally reputable Broadway Theatre, and he did not for a moment claim that these little ones were being injured.

This created a storm of indignation among theatrical people, and the public generally, the press took it up and the result was that a committee came here last January and asked your predecessors to give healthy children of proper age the right, after license, to sing and dance at reputable playhouses, and singing and dancing was what they asked for, and what they thought they were getting. Mr. Gerry then consented, provided a clause was inserted giving the Mayor the right to license only after forty-eight hours' written notice to his Society and a hearing, and it was provided that the notice specify the name and age of the child, the names and residences of its parents, and the time, place, character and duration of the performance, and it was further provided that the Mayor could revoke his license at will, and could, if he thought the case was a proper one, grant leave for the appearance of the child in "a theatrical exhibition."

Mr. Gerry—I deny that I agreed to that permissive clause.

Mr. Severance—Then the records of the time lie. Anyway, let that go. The gentleman protested (so he says) and the Legislature overruled the protest, and we find that this law went into effect September 1, 1892.

The records of the last legislature show, the history of the times proves, that it was the understanding of the Committee on Codes of the last legislature, of the theatrical profession, and of every one, except Mr. Gerry (and possibly a favored few who were in the secret) that children would have the right after license to appear and sing and dance, because it was supposed that the appearance in a "theatrical exhibition" of a child, carried with it the right to do what was usual in such cases, viz.: sing or dance. But it seemed the cunning hand of a person whom I need not name, had been at work and the design of all hands frustrated. Let me see how it was done.

In sub-division three of the law as it now stands, and as amended last year, the appearance of children in singing; in dancing; or playing upon a musical instrument; or in a theatrical exhibition, or in any wandering exhibition; was prohibited. The words "or dancing" were for the first time inserted in this prohibitory clause. Then it was provided that the prohibition did not apply to the appearance of a child "in a theatrical exhibition" with the written consent of the Mayor of the city or the President of the Board of Trustees of the village where the concert or exhibition took place, and further that the consent should not be given unless forty eight hours' previous notice of the application should be given to Mr. Gerry in writing and a hearing had thereon if requested. And it was further provided that the license could be revoked at any time.

It was further specified (and that has been the practice) that the notice of the application and petition and the license itself should set forth "the name and age of the child, names and residences of its parents or guardian, the nature, time, and duration and number of performances permitted, together with the place, and character of the exhibition."

This law, as I have stated, went into effect on Sept. 1 of last year. The language I have just quoted was approved of by Mr. Gerry. He and his society were fully protected. The theatrical managers of New York supposed an amicable compromise had been effected, whereby Mr. Gerry could prevent any improper exercise of discretion under the law, and that they also had the right, if they could convince the Mayor that a healthy, strong child of suitable age with a talent for singing or dancing should appear at their theatres and would receive proper treatment, that their prayer would be granted. What followed? Mr. Gerry says that the Mayor's office was at once flooded with applications by dive keepers for the appearance of infants in their dens of iniquity.

Mr. Gerry.—I deny that I said that.

Mr. Severance.—I took down what you said, and the members of the committee can decide the question of fact. It is possible you did not use the word "flooded," but you did say that a large number of applications had been made to the Mayor by dive-keepers.

This assertion of yours is absolutely without foundation in fact, as is your statement that these managers are being used by other persons—that there is "someone behind them." I would thank the gentleman to be more specific in his slanders, and I challenge the gentleman to give the names of the hundreds of dive-keepers who made application for song and dance licenses.

The question is, were any of them granted if made, and was the law abused? I had some little respect for the gentleman as a lawyer (for I believe he pretends to be one) before I came up here today, but since I have listened to some of his statements I have lost what little I ever had. For instance, he says that because saloon keepers, dive proprietors and concert halls have licenses to do business, that therefore they stand on a par with licensed reputable theatres like those I represent, and have equal privileges under this law, and this statement is apparently made in all seriousness by a lawyer, to a body of lawyers. All I have to say is, that he is evidently ignorant or presumes on the intelligence of this committee.

It is ridiculous to say that dive keepers may be entitled to a license to exhibit children equally with Palmer's and the Garden Theatre. The Mayor has absolute power and authority under this law to refuse any and every license, whether applied for by Mr. Palmer or Billy McGlory. He and he alone has the power of discrimination. Can we not trust him? Can we not trust Mr. Gerry when he receives the forty-eight hours' notice under the law, or an application by a dime museum proprietor to go before the Mayor and show him that he is imposed upon? Doesn't Mayor Gilroy know the reputable theatres of New York as well as Mr. Gerry? Will any one impute corruption to the Mayor, and say that he will likely under this law be guilty of the impropriety and worse, under this statute, of granting licenses to tender babes to appear in dives, concert saloons and the like? Does Mr. Gerry make any such charge? If not, what becomes of his argument? Cannot the Mayor absolutely prevent the appearance of children in vile resorts under this discretionary law? Further, the law provides that he can revoke his license. Granting, for the sake of argument, that some dive-keeper might, for the moment, get a license through the Mayor's office without being perceived by the lynx-eyed Gerry or the scrupulous Mayor, no permanent harm would be done, for the Mayor, as we have seen, can revoke the license at will, and, as Mr. Gerry has told you that he keeps a strict supervision of these dens, a child could not long perform there without his knowledge.

So we are forced to the conclusion that when the distinguished gentleman, with great vehemence and with solemn accent, told you that if this bill passed, the doors of the dives, dens, concert saloons and dime museums would be thrown wide open and his arm "would fall," he was indulging in the arts of the demagogue. There is absolutely nothing in his assertions or argument. The law clothes the Mayor with absolute discretionary powers, but in his argument the gentleman concealed that from you.

Now, a word in regard to what took place before the Mayor on Sept. 1, when this law went into effect. Long before that time it turned out that Mr. Gerry, always alert for the interests of his society and a good advertisement, had issued a manifesto to Mayor Grant to the effect that under the law, as it then stood, notwithstanding that it provided for licenses for the appearance of children in "theatrical exhibitions," yet, as by subdivision three of the law, singing and dancing seemed to be still prohibited, children could not sing and dance in theatrical exhibitions, even with a license. The Mayor called for the opinion of the Corporation counsel, and he held against Mr. Gerry, but notwithstanding this the Mayor overruled his own counsel in the advice given, and concluded he was powerless under the law. The first applications made were for the appearance of Little Tuesday in a dance at the Fourteenth Street Theatre, by De Wolf Hopper, for the appearance in song of the infants in Wang at the Broadway, and I had the honor of presenting applications for the appearance of Zelda Sanders and four others in singing and dancing at a benefit of the Press Club Building Fund at Palmer's Theatre on Sept. 15. In the meantime Mr. Gerry had entered into an arrangement with Hopper to make a test case, so he says. The Mayor then refused the petitions of Little Tuesday and the Press Club, on the ground that he had no power to license children to appear where singing or dancing was contemplated. And I accordingly obtained a mandamus to compel him to grant the licenses. Justice Beach decided in favor of Mr. Gerry and held that no matter what might have been the *intention* of the legislature no matter what might have been the understanding of the profession, the law still prohibited singing or dancing. I then with all speed brought the matter before the General Term on appeal and argued the question on Oct. 6, but up to date no decision has been handed down. Why, we do not know.

Under these circumstances we come here for relief. We do not ask any new or startling legislation. We simply ask that this doubt in the law be cleared up, that the intention and desire of the legislature of last year, and of the profession, be made good, and I have accordingly inserted in the law the words "singer" and "dancer" so as to make it perfectly clear.

The law still leaves the notice to Mr. Gerry and the absolute discretion of the Mayor in the same position as in 1892. Mr. Gerry is shorn of none of his rights or powers.

We are asking solely that the Mayor be given the right to license boys and girls under sixteen to appear in theatrical exhibitions, after an investigation of the facts of each case and to sing and dance at reputable playhouses as a part of the exhibition.

If there was any danger of opening the doors of dens and dives and exposing tender babes to immoral influences and educating them to lives of prostitution, we would not be here and we would join Mr. Gerry in his prayer for the defeat of this amendment.

If the doors of dives and dens are opened they must necessarily be opened by Mr. Gerry and the Mayor. No child can under any circumstances appear except after running the gauntlet of the Mayor's office and an investigation by the Society.

Mr. Nussbaum—Mr. Severance, what have you to say about the moral aspect of the question?

Mr. Severance—I think that has been passed on by the Code Committee of 1892, but Messrs. Palmer and Jefferson will have something to say about that.

In conclusion, gentlemen, I desire to say that we ask only justice. We ask nothing improper. We are influenced and controlled by no man. We ask that this law be made plain. We ask that children be given the right to appear and earn their own living in proper cases and exercise such talents as the Lord has given them, untrammeled by any Society for the alleged Prevention of Cruelty to Children.

A. M. Palmer Speaks.

Mr. Palmer then took the floor and made a rousing speech in favor of the children, and said substantially:

Myself and my confreres are here to represent the entire dramatic profession, and not as the tools of designing dive keepers. We are here because we believe that singing and dancing are legitimate means of earning a living, and that the stage children should have an opportunity to take up this profession.

Mr. Palmer then read the names of eminent actors and actresses who began as singers and dancers in very early life, from Agnes Booth and Annie Pixley to Lotta and Patti. He gave it as his solemn testimony that he never saw children more carefully looked after and lovingly tended than the children of the stage. The children that Mr. Gerry removed from La Cigale were paid $5 a week for a few minutes' work, and all went to school. After they were removed, their parents were so poor that they were compelled to become cash girls, working eight or ten hours a day for $1.25 or $2 a week, and they got no opportunity to go to school. He had a daughter of his own, and he would give half his fortune if she had the splendid health of Regaloncita.

Joseph Jefferson's Telling Humor.

Great interest was aroused by the appearance of Joseph Jefferson, and his remarks, which were of a characteristic nature, were as follows:

GENTLEMEN OF THE COMMITTEE: I wish to define my position in a few words. I have come here through no interest of my own, but in the interests of the children of the stage. I naturally sympathize with them, because I was a child of the stage, and there is no reflection in my life of the past that is more delightful to me now than the fact that I helped to bring a little honey to the domestic hive when the domestic was very short of it.

I know very little of the legal points, amend-

[CONTINUED ON PAGE 14.]

THE NEWS BY WIRE.

Opening of the Post-Lenten Season in Many Theatres.

MISS BURRESS JOINS DIPLOMACY

Manager Henderson Enjoins Eugene Tompkins from Using a Song.

THE KEEP-KENT AFFAIR.

"Biff" Hall's News and Witty Chronicle of Doings in the World's Fair City—Sudden Death of Lloyd Breeze—Daniel Fitzpatrick, a Veteran, also Passes Away—Horace McVicker Settles on a Fruit Farm in Missouri—Professional Gossip.

[*Special to The Mirror.*]

CHICAGO, April 3.

This has been quite an eventful week in the Windy City.

Last Saturday afternoon, just after the second act of Aristocracy's farewell matinee at the Columbia, William B. Keep, a wealthy young lawyer, well known in the profession, gained admittance to the dressing-room of S. Miller Kent, locked the door, and thrashed the actor soundly. Then he turned the key and went out unmolested.

Mr. Kent appeared in the last act, and at the evening performance, with his face turned away from the audience. I will not venture to tell the cause of the row, but will leave to the imagination to determine who is at the bottom of all trouble.

Everyone in the theatrical business will be pained to learn of the sudden death of dear old Lloyd Breeze yesterday morning from hemorrhage of the lungs. The Elks conducted the funeral this afternoon, and the remains were conveyed to Jackson, Mich., for interment. Mr. Breeze was an old newspaper man and a brother-in-law of Sol Smith Russell.

Another death announced to-day is that of Dan Fitzpatrick, an old-timer, who recently had a benefit at Hooley's.

Horace McVicker has given up the profession and has located on a fruit farm in Missouri. He writes that he is charmed with the life. From Mr. Potter of Texas to Mr. McVicker of Missouri is a long step, but Horace can take it gracefully.

Manager Will J. Davis, of the Columbia, has returned from his trip to the Hot Springs.

Richard Mansfield opened well in Beau Brummell at the Grand to-night. He will be seen in four other plays during his first week.

Charles Frohman's new farce, A Shining Light, made a big hit at the Schiller before a great house to-night. It is certain to be a big go.

The principal openings last night were A Society Fad at the Chicago Opera House and The Country Circus at the Columbia; both had big houses and both were well received.

Signora Duse began her third and last week at Hooley's to-night and an audience of good size witnessed her performance of Clotilde in Fernande and enjoyed another evidence of her great art.

Duse played but twice last week, on account of illness. Thursday evening she had in her audience Mme. Modjeska, who, by the way, follows her at Hooley's next week, taking the first of the weeks cancelled by Nat Goodwin, James O'Neill and Otis Skinner. They were all charmed by the actress, and O'Neill said he was ashamed of Chicago, which has ignored Duse, comparatively, and packed the "leg shows" to the doors. He says he has played Armand to many Camilles, but has never been so impressed by one as by Duse's. He believes her twenty years ahead of her time. She plays her double bill of Cavalleria Rusticana, and La Locandiera to-morrow night, Fedora Thursday night, and closes with Camille Friday night. Saturday she leaves for Boston, playing a week there, then to Philadelphia for a week, and she sails on April 26 for Europe.

I see by our friend Dunlop's *Stage News* that your New York Chinese company is preparing for the production of Six Kings. I suppose, of course, that they will be produced from the sleeve, as usual.

The Black Crook is crowding McVicker's nightly and the first of the World's Fair attractions has caught the town. One of those French quadrille dancers became a little gay last Wednesday afternoon and did her split jump from a higher point. After they put her together again she resolved not to repeat the feat.

Morrison, the photographer in the Haymarket Building, has been taking some photographs of Tom Seabrooke, and I understand that the comedian refused to accept them with the word Haymarket on the cards. He was afraid some people would think he played the Haymarket. And yet the Bostonians go there.

Nate Salsbury is one of the busiest men in town these days, preparing for the opening of the Wild West Show, which has a great site adjoining the World's Fair grounds. He is located with his family in a cosy home on Sheridan Avenue, near by, and he has many callers. O'Neill dropped out to see him last Friday and found him at table with his brood—four healthy youngsters, two of each sex, including a pair of twins. Sweeping the juvenile horizon with a proud hand he said to O'Neill: "Jim, did you ever expect this when I used to growl out heavy men's speeches at you at Hooley's and when you were doing the handsome heroes?" James shook his head.

I fail to see how visitors can take any money home with them this Summer. Besides Salsbury and Buffalo Bill and the regular theatrical managers, sojourners will have to go against the games of Colonel William Foote, Steele Mackaye, Colonel Charles Porter De Garmo, Colonel James H. Meade, Spencer Cone, Colonel Jack Haverly and others not yet heard from. I understand that a large force is being organized, too, to practice a new and profitable industry here—that of pushing drunken men away fom their change.

S. Miller Kent, of the Aristocracy company, mourns the loss of his fine fox terrier. The worst of it is that the little lady has three children depending on her. They are singing that papa will not buy them a bow-wow.

Chicago is to have another new theatre on the West Side. It is to be called the Empire, and it will be opened about June 1 by Clara Morris.

Openings at the outside houses yesterday were as follows: A. V. Pearson's White Squadron at the Haymarket, Hopkins' combined Trans-Oceanics and Howard shows at Havlin's, Katie Emmett in Killarney at the Alhambra, Walter Sanford's Struggle of Life at the Academy of Music, Dan McCarthy in The Cruiskeen Lawn at the Clark Street Theatre, Gillette and Mawson in A Fair Rebel at the Windsor, Amberg's Thomas-Damhofer German company at the Criterion, the Lily Clay Burlesque company at the Madison Street Opera House, the Early Birds Big Burlesque company at the People's, Haverly's Minstrels at the Casino-Eden Musee, and variety at the Lyceum and Olympic.

John E. McWade, the well-known baritone, of the Hallen and Hart company, spent Holy Week in Chicago, as did the members of Modjeska's and James O'Neill's companies.

I saw Edward Freiberger at Rector's the other evening. And the band—

I am informed that Ted D. Marks, the spectacular agent, is still in the city. When one hears that Mr. Marks is still in this or any other city he has a right to doubt it, however.

Lee Harrison's father, an old and wealthy resident of this city, witnessed his son's clever performance in The Isle of Champagne the other evening, and after the show he wanted to know if the diamonds were real diamonds.

Agents in town: Bert Riddle, Frank Percy Weadon, Frank M. Slocum, Ted. D. Marks (that's twice), Frank L. Perley, and Spencer Cone (twice). A few others "also ran."

"BIFF" HALL.

CINCINNATI.

Jupiter's Souvenir—Minnie Seligman, Annie Pixley, and other Entertainers—A Manager's Loss.

[*Special to The Mirror.*]

CINCINNATI, April 3.

Jupiter is being performed at the Pike to-night for the three hundredth time, and handsome silver spoons are given to the ladies in attendance as souvenirs. Digby Bell, Laura Joyce Bell, the Hollans Sisters, and Bertha Ricci, who has replaced Louise Montague, all came in for an enthusiastic reception. Cinderella next week.

Minnie Seligman Cutting in My Official Wife began a week's engagement at the Grand to-night, the attendance being exceptionally large. Curtain calls were apparently the order of the evening. Francis Wilson in The Lion Tamer next.

Annie Pixley, after an absence of several years, made her appearance in Cincinnati at the Walnut to-night in The Deacon's Daughter in the presence of an excellent audience. The same play will be given until Thursday when Miss Blythe of Duluth will be put on for the remainder of week. Next, Lillian Lewis in Lady Lil.

Hallen and Hart in The Idea, after resting here last week, opened at Havlin's yesterday at a matinee before one of the largest audiences of the season. Mollie Fuller, John McWade and Alice Carle furnished satisfactory support. Next week, Edwin Arden in Eagle's Nest.

An excellent company, headed by Anna Boyle and Martin Hayden, presented Held in Slavery yesterday at the Fountain to a good attendance.

Dr. Carver in The Scout proved a big card at Heuck's yesterday, the house being crowded. The performance was attractive.

Peck's Bad Boy was to all intents thoroughly appreciated yesterday by a good audience at Harris'.

Reilly and Wood's Novelty company packed the People's yesterday at both matinee and evening performances. Next week, George Dixon.

Manager George Baker was called to Circleville, O., by telegram Thursday, in consequence of his father's serious illness.

Jake Rosenthal left for New York on Wednesday to look after Manager Havlin's office in that city until Sept. 1.

W. E. Jones, during the past two seasons manager of A Pair of Jacks, has been engaged as ticket seller at the Cincinnati Ball Park for the Summer.

Robinson's Circus will take its departure from here April 22, first touring Canada and then going to the Pacific coast.

The doorkeeper of the Walnut, Al. Lane, is mourning the loss of his mother, who died Friday after a very brief illness.

The sudden illness of August Junkermann on Wednesday evening obliged Manager Ballenberg to close the Pike for the remainder of the week, and with a view of securing himself for the pecuniary loss curtailed by enforced closing, Ballenberg has levied on all the company's effects that could be reached by legal process.

JAMES MCDONOUGH.

ST. LOUIS.

Francis Wilson and The Old Homestead—John T. Kelly and other Attractions—Gossip.

[*Special to The Mirror.*]

ST. LOUIS, April 3.

The Old Homestead, with Archie Boyd as the central figure, opened at the Olympic last night, and in spite of the frequency of its visits had a large and well-pleased audience.

Francis Wilson in The Lion Tamer commenced an engagement at the Grand Opera House to-night to a large audience. This opera is an excellent vehicle for the popular comedian and Lulu Glasser, both of whom made hits.

John T. Kelly in McFee of Dublin opened at the Hagan last night. There are many clever people in the company who appear in new songs and specialties.

The Byrne Brothers appeared in 8 Bells at Pope's Theatre at yesterday's matinee, and again in the evening to large audiences.

The Cannon Ball Express opened at Havlin's Theatre with a matinee yesterday and again at night and did a big business.

The Rose Hill Folly company play a return visit to the Standard Theatre and opened there yesterday.

The Ideal Opera company, an amateur organization, will give The Pirates of Penzance at the Pickwick Theatre on April 11.

Guy Lindsley, who is a St. Louisan when not on the road with the Modjeska company, is spending a week at home.

W. H. Larned, dramatic critic of the St. Louis *Republic*, has become editor of a one-time prominent weekly, the *Spectator*, here.

Thomas W. Jones, manager of Havlin's Theatre, and the doorkeeper, Harry Knapp, will take a benefit on April 10. Hands Across the Sea will be the attraction.

Advertising Agent McCune, of the Holliday, has been promoted to the business management of the Standard Theatre.

John Havlin, of Cincinnati, was in town yesterday.

Charles Daniels, of Pope's Theatre, received an elegant gold-headed cane between the second and third acts of April Fool on his benefit by Treasurer Goodbar.

W. C. HOWLAND.

PITTSBURG.

Manager Wilt's New Theatre—Clara Morris—The Devil's Auction and The Power of Gold.

[*Special to The Mirror.*]

PITTSBURG, April 3.

Clara Morris is the leading attraction of the week, and opened at the Avin Theatre to-night in Camille to a large audience. The support was admirable. Renée, Article 47, Odette, and Claire are underlined. Advance sale large. Jane closed a very successful week. Next week, J. K. Emmett in Fritz in Ireland. A Mad Bargain April 17.

At the Duquesne Theatre, J. K. Murray began a week's engagement in Glen-da-Lough. The house was packed, the occasion being the complimentary benefit tendered E. J. McCullough, H. C. Schwab and B. T. Cullen of the Duquesne management. The Crust of Society closed a fair week. Herrmann next week.

The Devil's Auction opened at the Grand Opera House to-night to a crowded house. The advance sale is very large. The Scout closed a big week. Dan Sully follows in repertoire.

The Power of Gold was given at the Bijou Theatre to-night to a good-sized audience. The company is strong and was well received. Advance sale good.

The Irwin Brothers gave a first-class variety bill at the Academy of Music to-night. Next week, The Night Owls.

Ole Olson was produced at Harris' to a good house. Next week, the Henry Burlesque company.

Manager Wilt, of the Grand Opera House, has secured a fine location in the East End for his new theatre, as his present lease does not expire until June, 1894. No plans or specifications have yet been drawn up.

E. J. DONNELLY.

CLEVELAND.

The New Bijou—Jacobs' Summer Season—Kate Claxton and The Power of the Press.

[*Special to The Mirror.*]

CLEVELAND, April 3.

All the theatres had good houses to-night, although it was raining.

Although last week was Holy Week, business was very good at the local theatres, and managers are breathing easier.

Kate Claxton in The Two Orphans opened at the Lyceum this evening, the house being well filled.

The Power of the Press is the current attraction at Jacobs' Theatre, where it opened to-night to large business. The company is very large and capable, and a great week's business is assured.

The City Club Burlesque company opened their return engagement at the Star to-day to large audiences. The programme throughout is excellent, including Lew Hawkins' monologue and the studies in terra cotta. The burlesque on Miss Helyett took well.

Harry Lawlor's new Bijou Theatre opened to tremendous business to-day, and a good bill is being given. The house shows signs of the haste that has been used to complete it, but is quiet and cosy, and well adapted to its purpose. Souvenirs were given.

Manager H. R. Jacobs is negotiating for a Summer season of comic opera at his theatre.

The Soudan comes to Jacobs' next week, and the Star gets Fields and Hanson's Drawing Cards.

Nana opened her last week at the Opera House to-day. The attendance has been phenomenal.

Evans and Hoey open Thursday evening at the Lyceum, and James J. Corbett and Annie Pixley divide next week.

W. M. GOODBUR.

BOSTON.

Marie Burress Leaves the Museum to Join the Coghlans—Eugene Tompkins Enjoined.

[*Special to The Mirror.*]

BOSTON, April 3.

The theatre public was greatly surprised to-day to learn of the resignation of Marie Burress, the leading lady of the Museum, who has gone to join the Coghlans and will play Dora in Diplomacy. Miss Burress has won a host of friends during her two years' stay at the Museum.

During the run of The Babes in the Wood at this city, Manager Henderson, of Ali Baba, sued for an injunction to restrain Eugene Tompkins from using the song, "I Wonder if My Dreams Will Come True," in his production. A decision granting the injunction was made to-day. A legal controversy will ensue.

Easter Monday brings to Boston a varied number of changes of bill.

Lillian Russell was greeted by a large audience at the Boston in The Mountebanks.

Her audience was very large, and she received an ovation. Hayden Coffin was very well received, and the same can be said of Louis Harrison, W. T. Carleton, Mabella Baker, Laura Clement.

Thomas Q. Seabrooke apparently resumed at the Columbia the success which The Isle of Champagne achieved at the Globe at the opening of the season. The audience was very large.

The Columbia was packed and the audience delighted. The piece is as successful as when last seen here. Seabrooke's drollness kept the audience amused, and his support was of the best.

For the principal dramatic novelty of the night theatregoers went to the Tremont, where Mrs. Potter and Mr. Bellew played The Marriage Spectre.

It remains to be seen whether Boston will object to this play. Admirable acting was the rule of the evening. Mrs. Potter, beautifully gowned, showed herself an actress of genuine ability. Mr. Bellew displayed strength.

Another adaptation of a Dumas play—the universally-popular Crust of Society—opened a return engagement at the Globe before a large house. The cast was headed by Carrie Turner.

There was a very large audience. The cast has been considerably changed since the last engagement. Edgar Davenport appeared as St. Aubyn, and while not equalling the success of Haworth, did well. Vincent Sternroyd appeared in Davenport's old part. Jane Stuart repeated her former success. Ruth Carpenter was capable as Mrs. Echo.

The revival of The Soudan at the Grand Opera House to-night was of unusual interest, for it presented Annie M. Clarke for the first time in the part of Mrs. Temple.

Mr. Clarke played the part as he had never acted in Boston before.

Blue Jeans' week's engagement at the Hollis Street opened successfully.

The play was capitally acted. Laura Burt as Jane did the best work she has ever done here.

At the Bowdoin Square to-night Yon Yonson was played before a large audience.

Gus Heege in the title role was good. Maude Edna Hall and Sadie Connelly also made hits.

To-morrow night Shore Acres has its fiftieth performance at the Museum, when the piece goes on the road. Mrs. Herne will appear in the part now played by Miss Hampton.

Tony Pastor's company is playing a return engagement at the Howard Athenæum.

The South Before the War is at the Palace.

Uncle Tom's Cabin is at the Grand Museum.

The Nibbes Burlesque company is at the Lyceum.

The Theatre of Arts and Letters has gone, after a week's engagement that was successful in point of patronage.

What was intended to be the event of the week was the much heralded performance for members only of Mary E. Wilkins' Giles Corey, Yeoman. The first part of the week was devoted to the wholesale election of honorary members. But being elected an honorary member and buying a ticket were entirely different things, and several of the "members" who went to the box-office early in the week could not get seats on account of not having a requisite order from some functionary of the institution. In fact, according to an authentic story told in all the clubs, Miss Wilkins, the authoress, tried to buy some seats for friends and could not do so. In spite of all this, the audience at the performance was very small. Possibly four hundred persons were in the theatre, and listened attentively to Miss Wilkins' drama, which has been condensed somewhat from the form in which it was published in *Harper's*, and thus made more actable. The honors of the evening were won by Agnes Booth-Schoeffel, whose artistic acting was the chief success of the week. F. F. Mackay, Eugene Ormonde, Netta Guion, Grace Kimball, Sarah McVicker, and Little Viola McNeill also deserve praise.

For the first time since the aldermen stopped the run of The Clemenceau Case at

the Park in 1890, a Boston theatre has been closed in mid-season. The house in question was the Howard Athenæum, where The Light on the Pont flickered for five performances and then went out, leaving the house in darkness for the rest of the season.

Colonel H. L. Higginson denies the rumor that Hans Richter has been engaged to succeed Nikisch as leader of the Symphony Orchestra. The position is vacant still. There is little probability of Richter coming to America to remain.

The lease of the Lyceum and the fixtures of the house were sold by auction last week to satisfy two mortgages, amounting to $12,000 and accumulated interest. There were only three bids. The buyer was John Morrison, a South Boston coal dealer, whose offer was $21,000.

Minna Gale-Haynes took her farewell to the stage on Saturday, playing in Ingomar at the Tremont.

There is to be a Summer season at the Tremont, and while the arrangements have not been all completed, it is probable that a number of comic operas will be given. The house will probably be closed for two or three weeks after E. S. Willard's extended engagement which begins next Monday.

A. H. Dexter has secured the rights to play Little Lord Fauntleroy, which will be given at the Grand April 17, with Annie M. Clarke as Minna.

George A. Schiller will go to England during the Summer to fulfil engagements as a "parlor comedian."

Charles W. Witham, of the Tremont, has gone to Chicago to complete the scenery for America.

Julia Marlowe's recent engagement at the Hollis Street was the most successful in her career. The total gross receipts were more than $36,000—$1,000 a week more than her last engagement. JAY B. BENTON.

PHILADELPHIA.

The Walnut Reopens—The Mask and Wig Club—J. C. Stewart to Return to the Stage.

[Special to The Mirror.]

PHILADELPHIA, April 3.

After a week with barred doors the Walnut reopened this evening with a large audience and Rice's merry 1492. Perugini, Richard Harlow and little Regaloncita were prominent in the cast. 1492 stays at this house a month.

Everything has the appearance of gaiety around the Opera House where the Mask and Wig Club are exploiting their new burlesque, The Yankee League. The house is bedecked with flowers and bunting and contains about the largest and most fashionable of this season's audiences. Clayton F. McMichael, dramatic editor of the *North American*, is the principal author of the burlesque and also plays a principal part. Pauline Hall follows next Monday. Duse comes for four performances April 17.

One of Charles Frohman's companies opened at the Park to-night for a week in Men and Women. The house is large and demonstrative. Frank Burbeck, M. A. Kennedy, Lita Vane, Nannette Comstock, Kate Meek, and Maclyn Arbuckle head the cast. Robin Hood next Monday by the road company, and a week later Evans and Hoey.

Wilson Barrett's popularity in Philadelphia is attested by the audience at the Chestnut to-night. The Silver King will be the bill for the week. Mr. Barrett will give his full repertoire next week. The advance sale is heavy for the entire engagement. The Crust of Society returns April 17.

No greater success could be desired than that which John Drew has won at the Broad. All through Holy Week the houses were large, and the greater part of the seats have been sold for this week. Lillian Russell follows on April 24.

Boucicault's Fin MacCool was produced at the Girard Avenue to-day. Frank Doane plays the leading part, and won the commendations of the large audience. Special scenery had been prepared, and the production is a worthy one. The immense success of Dreams last week has led the management to produce it next week.

This evening marked the reopening of the Grand Opera House under Al. Haegerle and Gustav Hinrich's management. A great audience was on hand, and Trovatore never evoked more genuine enthusiasm. The Duff Opera company follows next Monday with The Gondoliers, and stays one month.

The Empire was crowded and The Fast Mail excited and thrilled as of yore to-night. A Hole in the Ground next.

Hanlon's Superba had a big house at the National, and A Flag of Truce crowded the People's to the door. The Power of the Press, and Across the Potomac come to the National and People's respectively next Monday.

Openings at the other houses to-night: Weber and Field's company at the Arch, The Planter's Wife at Forepaugh's, A Checkered Life at the Standard, Gus Hill's company at the Lyceum.

The new opera by Richard Stahl and Frank Dumont, which is as yet unnamed, will be produced at the Grand Opera House on Oct. 16. Another opera by Stahl entitled The Merry Cobler, will be produced at the Bijou in a few weeks.

Manager Forepaugh will inaugurate his stock company season on April 17 with another version of Dumas' Demi-Monde. May Blossom is next week's bill, with Celie Ellis in the leading part. Fanny McIntyre and George Learock lead the stock company.

James W. Patterson, formerly a popular newspaper man of this city, returns to town as press agent of Sam. T. Jack's Eighth Street Theatre. This is the new name of the Gaiety and Star.

J. C. Stewart returns to the stage within a few weeks, and will produce his new farce, A Wicked City, at the People's. John C. Rice will be in the cast.

Mrs. John Drew, McKee Rankin, Eben Plympton, Mr. and Mrs. Sidney Drew and a special company will revive The Rivals in this city within a few weeks.

The company of the New York Theatre of Arts and Letters play an engagement at the Opera House within a short time. Ed. Harrigan will also come to this house early in May, opening with The Mulligan Guard's Ball.

Gilmore's Auditorium is taking shape. One of the features will be thirty-two exits controlled by electrical appliances, and a fire tower.

A performance to-night that smacks of novelty is The Pirates of Penzance by a colored company at the Academy.

Girard Avenue Theatre company appear in Fogg's Ferry at the Academy Thursday afternoon in aid of the Police Pension Fund.

JOHN N. CAVANAGH.

ARTS AND LETTERS IN WASHINGTON.

[Special to The Mirror.]

WASHINGTON, April 3.

The Theatre of Arts and Letters opened at Albaugh's to-night to a large and representative audience. The plays were The Decision of the Court and Squirrel Inn. Agnes Booth and the others were encored frequently. In the boxes were Secretary Lamont, Senator Dolph, Kate Field, and Nat Goodwin, while several senators and many of the diplomatic corps were in the auditorium.

FREDERICK EDWARD MCKAY.

FIRE AT ELIZABETH.

[Special to The Mirror.]

ELIZABETH, N. J., April 3.—The Temple Opera House was destroyed by fire last evening. The cause was an explosion of gasoline under the stage. Loss, $50,000; insurance, $25,000. The building was of wood, and was formerly a skating rink. Manager A. H. Simonds, at great personal risk, rushed into the office and saved some valuables. A new theatre, to cost $75,000, will be erected on the site.

B. L. EISTEIN.

BATH'S THEATRE BURNED.

[Special to The Mirror.]

BATH, Me., March 30.—The Columbian Opera House, in this place, was destroyed by fire early this morning. Helen Barry was filling an engagement at the house. She lost all her costumes and scenery.

E. D. JAMESON.

DOXEY OPERA HOUSE DESTROYED.

[Special to the Mirror.]

ANDERSON, Ind., March 31.—The Doxey Opera House was destroyed by fire last night. The loss is $75,000. A. M. WELLINGTON.

OBITUARY.

Mrs. Frederic De Belleville died at her home, in this city at six o'clock on Saturday afternoon. She had been an invalid for three months from complicated heart and kidney troubles following a severe cold. Several operations had been performed. Mrs. De Belleville was formerly Kate Massi. For several years she was a member of Clara Morris' company. Her last engagement was with a company playing Men and Women on the road. The funeral will take place this morning (Tuesday) at 10:30, at the Little Church Around the Corner.

George H. Galt, an amateur artist and critic, who had written on art and the drama, died suddenly of apoplexy in his studio in the Young Men's Christian Association Building late last Monday night. He was born in England fifty-seven years ago and had lived in this country about twenty-five years. For the past eight years he has been in charge of the sales and exhibitions of the National Academy of Design.

Mary Ann Rice, widow of the late ex-mayor James B. Rice of Chicago, died on Wednesday at Colorado Beach, Cal., of paralysis. The body will be interred in Chicago. Mrs. Rice was a sister of the late William Warren, and a cousin of Joseph Jefferson. She leaves five daughters.

ACTOR SUMMERS COMMITS SUICIDE.

J. W. Summers, the character actor, who returned to this country last season after a successful tour in England, and appeared in Jerry, of which he was said to be the author, sailed last month for San Francisco in the steamer *New York*. At Aspinwall and Panama, where the vessel touched, he received news from his wife, who is ill in this city, that disheartened him, and between Panama and San Diego he leaped overboard and was drowned. He was under contract with Fred. J. Titus for the starring tour of Lydia Yeamans-Titus next season. Summers was aged about forty-five, and was a very clever actor in eccentric lines.

ZOZO STRANDED.

Reports from New Orleans announce the disbandment of the Zozo company which was recently reported stranded at Meridian, Miss. The company has been backed by George D. Houston of Roanoke, Va. The company are undecided what to do. They like the Southern climate, but say hotel proprietors are not half as considerate to them as they are to people with nothing but money. Richard Sands is considering the advisability of turning Zozo into a Humpty Dumpty organization and in furtherance of this idea is seeking open time and railroad fares.

MANAGER SANGER RETURNS.

Manager Frank W. Sanger landed last night from the steamer *Kaiser Wilhelm* after an extended tour abroad. He reports having had a delightful time, and appears much improved in health.

AUNT LOUISA'S TESTIMONIAL.

The friends of Aunt Louisa Eldridge have rallied indeed. The committee will present at the Academy of Music Thursday afternoon next a programme that will be artistic, unique and remarkable.

The performance will be opened with the Metropolitan Orchestra, composed of eighty amateurs. Their conductor is Julius J. Lyons. Madame Sophia Scalchi and Marie Tempest will sing. George Groesmith has volunteered to appear. Mrs. Annie Yeamans and Jennie Yeamans will give one of their amusing duologues. The celebrated trial act from Aunt Jack will be presented by Agnes Booth, J. H. Stoddart, E. H. Holland, Edward Bell, Charles W. Butler, Frederic Robinson, Walden Ramsey, H. S. Millward, Guido Marburg, Odell Williams, Maud Harrison and Emily Seward. The jury on this occasion, for whom special lines have been written by E. E. Kidder, will be represented by Managers A. M. Palmer, Henry E. Abbey, W. H. Crane, Frank W. Sanger, John B. Schoeffel, H. C. Miner, Colonel W. E. Sinn, Edwin Knowles, E. G. Gilmore, Eugene Tompkins, Antonio Pastor, J. Wesley Rosenquest and F. B. Murtha.

The marvellous Quinns, "Mike and Lillian," will present the comedietta entitled A Dog's Judgment. Horace Randall, the Irish comedian, and the original Big Four, Smith, Martin, Kennedy and Quinn, will each give specialties. Members of the Hoss and Hoss company will also be there. Willie Collier, Ignacio Martinetti, Mark Sullivan, John C. Rice, Sam Collins, D. L. Baker, Louise Allen, Helena Collier and Sadie McDonald will present a new and amusing novelty. The French Quadrille Dancers from The Black Crook, La Sirene, Serpentine, Eglantine and Dynamite will dance for Aunt Louisa. Jules Levy, the cornet player, will be on hand, as will also Roland Reed. Felix Morris will present A Vagabond.

There are other artists who will appear and whose names will be announced during the week. The performance will be concluded by Aunt Louisa holding a reception on the stage. During this reception one or more celebrated artists will appear, and Aunt Louisa will conclude the performance with a short address. The combined orchestras of the Academy of Music, Fourteenth Street, Bijou, Palmer's, and Tony Pastor's Theatres, under the direction of F. W. Hoffman, Herman Brode, W. Lloyd Bowron, and Adolph Nichol, have volunteered their services. Gilmore and Tompkins have given the house and everything pertaining to it, free of charge. The souvenir programme is a work of art.

In the lobby of the theatre will be an army of well known women under the chaperonage of Madame Cottrelly and Lydia Thompson. The stage is under the direction of Leon J. Vincent and Ed. Marble. Seats can be obtained at the box-office at the Academy of Music, and from indications it would be wise to secure them early.

MATTERS OF FACT.

Edwin Tanner, who has this season been starring through the West in a repertoire of legitimate dramas, is at liberty for next season, and can be engaged to play leads, characters, or heavies. Among the stars Mr. Tanner has played with are John McCullough, George C. Miln, Frederick Warde, F. C. Bangs, and Mrs. D. P. Bowers.

Rosa Rand has been engaged as Joseph Jefferson's leading support for his Spring tour.

Geoffrey Stein, who is successfully playing Harold Norwood in The Power of the Press, invites offers for next season. Mr. Stein has been on the stage but four years, but he is rapidly coming to the front as a juvenile.

Master Wilson Tanner, a clever boy actor, has played such parts as Henri in The Mountebank, Duke of York, and Prince of Wales in Richard III., Fleance in Macbeth, Lucius in Julius Cæsar, and a number of parts in the modern drama successfully.

George B. Craven, a graduate of the Lawrence School of Acting, has been engaged for Salvini's company.

Sept. 7-Oct. 1, which is Fair week, and a few dates later, are open at the New Ninth Street Opera House, Kansas City, Mo. Manager Clark prefers spectacular attractions.

Alice Butler, who has been under contract with Mr. Sanger the past season, is at liberty. This clever lady combines the ability to appear in comic opera and juvenile parts in comedy and drama. Coming to this country with D'Oyly Carte, Miss Butler has appeared successfully in support of Mrs. Potter, Miss Vokes and Aunt Jack.

Charlotte Neilson, ingénue, is at liberty for next season, and may be addressed at this office.

A first-class attraction is wanted for week of May 1 at the Academy of Music, Jersey City. Address Frank E. Henderson.

Havlin and Hagan's enterprises in Cincinnati, St. Louis and Chicago, individually and separately, have an able representative in the person of J. J. Rosenthal, who has established a permanent headquarters at Klaw and Erlanger's, 25 West Thirtieth Street. At the same time the wide-awake hustler is representing at the same place the interests of Bessie Bonehill.

Herrmann's Theatre offers good open time for the Spring and Summer. Applications should be made to the American Theatrical Exchange. The house is in prime condition, and good attractions will find the management willing to offer acceptable terms.

Roberts and Ebert are now permanently located at 1127 Broadway (formerly Frohman's), all fitted up in magnificent form with many new innovations necessary to their line of business.

J. Alexander Brown, well and favorably known to the profession, has an elegant suite of rooms in the Actors' Fund building, 12 West Twenty-eighth Street, where he is busily engaged in supplying talent for the different lines of the profession.

Belle La Verde, who has just closed season with James J. Corbett, arrived in the city yesterday and is at liberty for the Summer for singing and dancing soubrettes and ingénues. She can be addressed care of 218 East Fourteenth Street.

REFLECTIONS.

Nancy Atherton, of whom the above is a portrait, is a handsome woman and an aspiring actress. When she decided to adopt the stage a well-known manager offered her an opportunity to make her debut as a star, but Miss Atherton, however ambitious she may be, has good judgment, and in the light of many failures of society women that attempted too much at first she decided to begin at the bottom of the ladder. So she made her debut as bridesmaid to Georgia Cayvan in Lady Bountiful, at the Lyceum Theatre, and next understudied Hattie Russell of W. H. Crane's company. Miss Atherton will appear as leading lady in support of the twin stars, the Newell Brothers, at the Fourteenth Street Theatre in May.

E. J. Henley, who has been seriously ill with a complication of bronchitis and pneumonia, is recovering rapidly. He went out on Saturday for the first time.

Robert Taber, leading man for Julia Marlowe, has tendered his resignation to take effect at the close of the present season in May. Mr. Taber thinks of starring.

Edmund Mahon, property man of The Country Circus, had an altercation with a waiter in a hotel in Nashville, Tenn., Saturday night, and was later assaulted by Arthur Stanton, the son of the proprietor of the hotel, who cut Mahon's throat. The victim was removed to a hospital. He will probably die.

Nelson Wheatcroft has resigned from the Theatre of Arts and Letters, and will hereafter be permanently and exclusively connected with Charles Frohman's stock company at the Empire Theatre.

Susie Kirwin spent several days in the city last week, securing people for her Summer season.

A collection of postage stamps—the property of Marcus Mayer—was sold in this city the other day. Several of the rarer specimens brought high prices, three selling for an aggregate of $830.

Primrose and West's Minstrel company is doing a phenomenal business on its Pacific coast tour. The first week at the California Theatre, San Francisco, which was Holy Week, the receipts reached $7,000.

Mrs. Totten, the theatrical agent, at Broadway and Forty-first Street, is engaging singers for several Summer opera companies.

Robert Mantell writes that he is playing to excellent business in the West.

John E. Kellerd plays in The Crust of Society in Boston this week, in spite of published assertions to the contrary.

The production of The Professor's Love Story by E. S. Willard in Washington last week was so successful that Mr. Willard abandoned his repertoire and appeared throughout the week as the Professor. On Saturday night he was called again and again before the curtain.

John B. Schoeffel has returned to Boston. He will make a flying trip to New York on Thursday to be on hand at Aunt Louisa Eldridge's testimonial.

Notwithstanding the reports of poor business in the South, Fanny Rice writes that she has played to large receipts everywhere. She rested Holy Week at the Ponce de Leon, in St. Augustine, and resumed her tour last night at Jacksonville.

THE DARK CONTINENT

or

HYPNOTISM AND CRIME.

A drama.

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TO MANAGERS.

A four-act rustic comedy-melodrama, 7 scenes, 12 people. A sure money winner. Address

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The olden Sports on their heads used ice,
But ice is "not in it"—it will melt, sir;
The modern Sports use something very nice,
The world-renowned
BROMO-SELTZER.

NEW BASTABLE THEATRE

Ground floor. Fire-proof. The most magnificent theatre in the city. Heated by steam and lighted by electricity and gas throughout. Hot and cold water in all dressing-rooms. Largest stage and largest seating capacity of any theatre in the city.

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MANHATTAN OPERA HOUSE
4th Street, near Broadway
Week beginning
MONDAY, APRIL 3,
ALEXANDER
SALVINI
Accompanied by
WM. REDMUND,
Miss Maida Craigen,
And his company of players,
under the direction of
Mr. W. M. Wilkison,
In a revival of D'Ennery's popular romance,
DON CÆSAR DE BAZAN
In preparation, THE THREE GUARDSMEN.

LYCEUM THEATRE
Fourth Avenue and 23d Street
DANIEL FROHMAN, - - Manager
First Time of the New Play.
THE GUARDSMAN
OR,
THE AMERICAN GIRL IN LONDON
Evenings at 8:30. Matinees Thursday and Saturday.

PALMER'S THEATRE
Broadway and 30th Street.
A. M. PALMER. - - Sole Manager
Evenings at 8:20. Saturday Matinee at 2.
LAST TWO WEEKS.
Mr. Palmer's Company in
LADY WINDERMERE'S FAN
By Oscar Wilde, Esq.

UNION SQUARE THEATRE
GREENWALL AND PEARSON, Lessees and Managers.
LAST WEEK.
RAMSAY MORRIS' COMEDY CO. IN
JOSEPH
Evenings at 8:15.
Matinee Saturday Only.
Next Week—WALKER WHITESIDE.

EMPIRE THEATRE
Broadway and 40th Street.
ABSOLUTELY FIRE-PROOF.
THIRD CROWDED MONTH.
CHARLES FROHMAN'S COMPANY.
April 17, 100th Performance. Souvenirs.
THE GIRL I LEFT BEHIND ME
Written by Belasco and Fyles.
Evenings at 8:15. Matinees Wednesday and Saturday.

STAR THEATRE
Broadway and 13th Street
Best Play in Town.
WILLIAM H.
CRANE
And his admirable Company, in Miss Martha Morton's American Comedy.
BROTHER JOHN
Evenings at 8:15 Over at 10:45. Saturday Matinee at 2.

CASINO
Broadway and 39th Street
RUDOLPH ARONSON, - - - Manager
THURSDAY, APRIL 6,
Elaborate Production of
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Presented by Mr. Henry E.
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And his Admirable Company.

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Mr. T. H. FRENCH, - - Manager
Handsomest and safest theatre in the world.
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THE CRUST OF SOCIETY
Presented by
MR. JOHN STETSON'S COMPANY
OF PLAYERS.
Evenings at 8 Matinee Saturday.

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M. W. HANLEY, - - Manager
Artistic Triumph and Popular Success.
CORDELIA'S ASPIRATIONS
By Mr. EDWARD HARRIGAN.
With all the original music by DAVE BRAHAM.
Wednesday—Matinees—Saturday

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Every Evening. Matinees, Monday, Wednesday and Saturday.
MLLE. PAQUERETTE
Comedienne.
MONS. & MME. DEBOUVILLE-NANCY
MISS BELLE BLACK
VAUDEVILLE. OPERETTA. NOVELTIES.

NEW YORK THEATRES.

H. R. JACOBS' THEATRE
Corner 21st Street and Third Avenue.
Matinees: Monday, Thursday, and Saturday.
Barney Ferguson in
M'CARTHY'S MISHAPS
Next Week—N. S. WOODS

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Fourteenth Street, between 3d and 4th Aves.
Matinees, Tuesday and Friday.
Tony Pastor sings every performance with his Easter Holiday Co. Lydia Yeamans-Titus, Ross and Fenton, The Big Four, Billy Carter, The Quinns, Horace Randall, Matthews and Harris, La Rose Brothers, Ventinis, Brown Brothers, Laymar.

IMPERIAL MUSIC HALL
Broadway and Twenty-ninth St.
Evenings 8 to 12. Matinees Tuesdays, Thursdays, Saturdays, 2 to 6.
French Dancers | Geo. P. Murphy. Kitty Kursale. | De Vana. Mason and Ralston.

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Mr. T. H. FRENCH, - Lessee and Manager
Reserved Seats, Orchestra Circle and Balcony, 50c.
Wednesday and Saturday Matinees.
J. K. EMMET
Special engagement of Maggie Cline.
Next Week—GLEN DA LOUGH.

BROOKLYN THEATRES.

COLUMBIA THEATRE
Washington and Tillary Streets.
EDWIN KNOWLES & CO., - - Proprietors
First Appearance in Brooklyn in Five Years.
WM. GILLETTE
in
THE PRIVATE SECRETARY
Next Week—Marie Tempest in The Fencing Master.

AMPHION THEATRE
Bedford Avenue, near Broadway
EDWIN KNOWLES, - Sole Proprietor and Manager
Matinees Wednesday and Saturday.
MARIE TEMPEST
and J. M. Hill's Opera Co. in
THE FENCING MASTER
Next Week—Stuart Robson in She Stoops to Conquer.

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Newly refitted; thirteen sets new Scenery; five Dressing rooms. Seating capacity, about 700: Electric lights; Draws from 6,000 Population; Location, half way between Watertown and Ogdensburg. Now booking for 1892-93.
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JOHN F. OSLER, Manager.

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CORRESPONDENCE.

[CONTINUED FROM PAGE 7.]

performance, although salaries were unpaid. Manager Wilson has given up the theatre, having lost a large amount of money in the venture. It is possible that it may be opened by other parties soon.

SEATTLE.—THEATRE (J. W. Hanna, manager): The Liliputians in The Dwarf's Wedding March 22, 23; packed houses; big business.——CORDRAY'S THEATRE (J. F. Cordray and Co., managers): Henpecked 20-26; delighted audiences.

WEST VIRGINIA.

CHARLESTON.—BURLEW OPERA HOUSE (N. S. Burlew, manager): Zanzic March 23, 24; very poor business.

WHEELING.—OPERA HOUSE (F. Ruester, manager): Gloriana 4; Elks' Minstrels 6, 7.——GRAND OPERA HOUSE (O. C. Gunther, manager): Midnight Alarm 23, 25; satisfactory performance; good business.

WISCONSIN.

RACINE.—BELLE CITY OPERA HOUSE (Frank J. Miller, manager): Stetson's Uncle Tom's Cabin March 20; cast unusually large business. Maude Granger in The Fringe of Society 23; largest and finest audience in the history of the house. Gray and Stephens in Vesper Bells to fairly good business 25.

CHIPPEWA FALLS.—OPERA HOUSE (W. H. Stoddard, manager): Patti Rosa March 23; large and well-pleased audience.

LA CROSSE.—THEATRE (L. Strastlipka, manager): Oliver Byron in The Plunger had a fair house March 23. This co. deserved better patronage. Al. Field's Minstrels gave a clean performance 24.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson, manager): McCann-Kendall co. March 20-25; low prices and big business.

FOND DU LAC.—CRESCENT OPERA HOUSE (P. B. Haber, manager): Patti Rosa in Dolly Varden March 20; good house. Stetson's Uncle Tom's Cabin co 22; good co. and large orchestra pleased a fair sized house.

SHEBOYGAN.—OPERA HOUSE (J. M. Kohler, manager): Stetson's Uncle Tom's Cabin co. to S. R. O. March 22. A Scrap of Paper will be given by local talent 10.

MADISON.—FULLER OPERA HOUSE (Edward M. Fuller, manager): Mrs. James Brown Potter and Kyrle Bellew in The Marriage Spectre March 21; fairly large audience. Maude Granger in The Fringe of Society 23; good house.

OSHKOSH.—GRAND OPERA HOUSE (I. E. Williams, manager): Kyrle Bellew and Cora Urquhart Potter in The Marriage Spectre March 20; large audience. Patti Rosa in Dolly Varden delighted a large house 21. Uncle Tom's Cabin 22; fair house.

CANADA.

WINNIPEG.—BIJOU THEATRE (W. H. Seach, manager): Katie Putnam March 22, 23; crowded houses.

OTTAWA.—GRAND OPERA HOUSE: (John Ferguson, manager): The Wapleson Operatic Concert co. was greeted by a fair audience March 27, but not so large as the excellence of the entertainment merited.

VANCOUVER.—OPERA HOUSE (A. W. P. Goldsmid, manager): Zuppora Monteith, late of London, Eng., in a very successful concert, assisted by local artists, March 20. Vancouver Lacrosse Minstrels to S. R. O. 22. Bill Nye 3.

LONDON.—THE GRAND (A. E. Roote, manager). Tony Farrell in My Colleen March 22; satisfactory business. Jane 27 delighted an excellent house.——ITEM: My Colleen co. intended resting week of 27-2, but on request of Manager Roote decided to play a return date 31, Good Friday, matinee and night.

MONTREAL.—THEATRE ROYAL (Sparrow and Jacobs, managers): The Carrolls in The Dago opened to good business. A Kentucky Girl 3-8.——EMPIRE THEATRE (Bertram and Tyrrel, managers): The stock co., headed by Josie Mills, appeared in a Western drama, entitled The Gambler's Wife, week ending 1. French Folly Burlesque co 3-8.

TORONTO.—GRAND OPERA HOUSE (O. B. Sheppard, manager): The Hanlon Brothers' Fantasma opened to a very large audience. The mechanical effects are wonderful. George H. Adams as Pico scored a hit. The Harmony Club, local, in Falka 3-8.——ACADEMY OF MUSIC (Fred. C. Whitney, manager): Laura Schirmer-Mapleson 31, 1.——TORONTO OPERA HOUSE (J. B. Morris, manager): Shamus O'Brien to good business. The Dago 3-8.

DATES AHEAD.

Managers and Agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in our subsequent issue dates must be mailed so as to reach us on or before that day.

DRAMATIC COMPANIES.

ALVIN JOSLIN (Charles L. Davis): Washington C. H., O., April 4, Troy 5, Lima 6, Findlay 7, Tiffin 8, Port Huron, Mich., 10, Owosso 11, Flint 12, Bay City 13, East Saginaw 14, Jackson 15.

ANNIE WARD TIFFANY (Charles H. Greene, mgr.): Danville, Ill., April 6, Lafayette, Ind., 7, Fort Wayne 8, Detroit, Mich., 10-12.

A COLD DAY (Perkins D. Fisher, mgr.): Kansas City, Mo., April 2-8.

A BUSY DAY: (W. E. Black, mgr.): Springfield, O., April 4, Cambridge 5, Canal Dover 6, Akron 7, Warren 8, Salem 10, Youngstown 11, Beaver Falls, Pa., 12, East Liverpool, O., 13, Washington 14.

ALI BABA (David Henderson, mgr.): St. Paul, Minn., April 3-8, Milwaukee, Wis., 10-15, Cincinnati, O., 17-22.

A. M. PALMER'S STOCK (H. Millard, acting mgr.): New York city Feb. 6 April 15.

ARISTOCRACY: Louisville, Ky., April 3-8.

A BREEZY TIME (Fitz and Webster): Danville, Ill., April 4, Bloomington 5, Decatur 6, Springfield 7, Jacksonville 8, Louisiana, Mo., 10, Mexico 11, Jefferson City 12, Sedalia 13, Nevada 14, Ft. Scott, Kans., 15, Ottawa 17, Lawrence 18, Topeka 19, Leavenworth 20, St. Joseph, Mo., 21, Lincoln, Neb., 22.

AFTER DARK (W. A. Brady, mgr.): Lynn, Mass., April 4, Lawrence 5.

A TURKISH BATH (E. H. Macoy, mgr.): Concordia, Kans., April 4, Belleville 5, Superior, Neb., 6, Hastings 7, Hodredge 8, Kearney 10, Broken Bow 11, Grand Island 12, Hiawatha, Kans., 13.

A FAIR REBEL (E. W. R. Mawson, mgr.): Chicago, Ill., April 3-8.

ALASKA (Chase and Benton, mgrs.): Galesburg, Ill., April 4, Dixon 6, Sterling 7, Moline 8, Rock Island 10, Dubuque, Ia., 11, La Crosse, Wis., 12, Rochester, Minn., 13, Red Wing 14, Hastings 15, Stillwater 17, Eau Claire, Wis., 18, Chippewa Falls 19, Stephens Point 20, Appleton 21, Oshkosh 22.

ALBA HEYWOOD (New Heywood Folks, O. W. Heywood, mgr.): Granite Mont., April 4, Philipsburg 5, Helena 6, Great Falls 7, Anaconda 8, Butte 10-12.

ARIZONA JOE: Newark, N. J., April 3-8.

ALEXANDER SALVINI (W. M. Wilkison, mgr.): New York city April 3—indefinite.

ANNIE PIXLEY: Cincinnati, O., April 3-8.

ABE SPITZ STOCK (Abe Spitz, mgr.): Cincinnati, O., March 20-April 8.

A FAIR REBEL (Malley and Lamb, mgrs.): Fostoria, O., April 4, Tiffin 5, Canton 6, Alliance 7, McKeesport, Pa., 8.

BLUE JEANS (Rosenquest and Arthur, mgrs.): Boston, Mass., April 3-8, New Bedford 10, Norwich, Conn., 11, New London 12, Waterbury 13, Hartford 14, 15, Harlem, N. Y., 17-22.

BOSTON COMEDY (H. Price Webber, manager): Annapolis, N. S., April 3-8, Yarmouth 10-15.

BARNES AND SUMNER'S PLAYERS: Mason City, Ia., April 3-8.

BALDWIN-MELVILLE (W. S. Baldwin, mgr.): Atlanta, Ga., April 3-8.

BOBBY GAYLOR (W. A. Brady, mgr.): Terre Haute, Ind., April 6.

BLACK CROOK (No. 1, Eugene Tompkins, mgr.): New York city Sept. 4—indefinite.

BLACK CROOK No. 2 (Eugene Tompkins, mgr.): Chicago, Ill., March 27—indefinite.

CHARLES DICKSON (incog. George W. Lederer, mgr.): New Brunswick, N. J., April 4, Bridgeport, Conn., 5, New Haven 6, Meriden 7, Hartford 8, Danbury 10, Willimantic 11, Rockville 12, Providence, R. I., 13-15, Fall River, Mass., 18, Worcester 19, Newport, R. I., 20, New London, Conn., 21, Norwich 22.

CHARLES A. LODER: Dayton, O., April 2-5, Soldiers' Home 6, Defiance 7, Urbana 8, Detroit, Mich., 10-15.

CHARLES A. GARDNER (Sidney R. Ellis, manager): Dubuque, Ia., April 4, Decorah, 5, Lacrosse, Wis., 6, Winona, Minn., 7, Eau Claire, Wis., 8.

CHARLES FROHMAN'S COMEDIANS (Frank Murray, mgr.): New York city Feb. 13 indefinite.

COGHLAN COMEDY (John T. Sullivan, mgr.): New York city March 14—indefinite.

CARRIE LOUIS (Howard Wall, mgr.): Peru, Ind. April 7-8.

CRUST OF SOCIETY No. 1 (John Stetson, mgr.): Boston, Mass., April 3-15.

CRUST OF SOCIETY No. 2 (John Stetson, mgr.): New York city April 3-15.

CHARITY BALL (Fred Dubois, mgr.): Washington, D. C., April 3-8.

CIRCUS DAY: (E. L. Prebasco, manager): Duncannon, Pa., April 4, Newport 5.

CRUISKEEN LAWN: Chicago, Ill., April 3-8.

COUNTRY CIRCUS No. 1 (C. B. Jefferson, Klaw and Erlanger, mgrs.): Chicago, Ill., April 3-15.

CHARLES B. HANFORD (Julius Cæsar): Lebanon, Ind., April 4, Danville, Ill., 5, Crawfordsville, Ind., 6, Rockville 7, Logansport 8, Marion 10, Wabash 11, Fort Wayne 12, Richmond 13, Piqua, O., 14, Lima 15, Sandusky 17, Fremont 18, Findlay 19, Fostoria 20, Tiffin 21, Mansfield 22.

COUNTY FAIR: (Neil Burgess): San Francisco, Cal., April 3-22.

CLARA MORRIS (Edwin H. Price, manager): Pittsburg, Pa., April 3-8.

CECIL WATSON: (Wm. Clyde, manager): Buchanan, W. Va., April 4, Weston 5, Clarksburg 6, Pt. Pleasant 7, Huntington 8.

CANNON BALL EXPRESS: St. Louis, Mo., April 3-8.

CORSE PAYTON: Leavenworth, Kans., April 2-8, Topeka 10-15.

CASINO COMEDY (Charles J. Smith, mgr.): Marinette, Wis., April 4, Menominee, Mich., 5, 6, Iron Mountain 7, 8, Norway 10, 11, Hermansville 12, 13, Gladstone 14, 15, Manistique 17 18, Sault Ste Marie 20-22.

DANIEL SULLY: Cincinnati, O., April 3-8, Pittsburg, Pa., 10-15.

DR. BILL (George W. Sammis, mgr.): Memphis, Tenn., April 3-5, Jackson 6, Clarksville 7, Evansville, Ind., 8, Louisville, Ky., 10-12, Frankfort 13, Winchester 14, Paris 15, Hamilton, O., 17, Richmond, Ind., 18, Dayton, O., 19, Piqua, O., 21, Fostoria 22.

DANGER SIGNAL (Edward J. Abram, mgr.): Milwaukee, Wis., April 3-8.

DEVIL'S WINE: Grand Rapids, Mich., April 3-8.

DEAN AND LEONARD: Shelby, Mich., April 3-5.

DEVIL'S AUCTION (Chas. H. Yale, mgr.): Pittsburg, Pa., April 2-8.

DENMAN THOMPSON (E. A. McFarland, mgr.): Providence, R. I., April 3-8, Dover, N. H., 10, Portsmouth 11, Manchester 12, Laconia 13, Concord 14, Keene 15, Fitchburg, Mass., 17, Lowell 18, Lawrence 19, Haverhill 20, Amesbury 21, Augusta, Me., 22.

DAN A. KELLY (James B. Belcher, mgr.): Battle Creek, Mich., April 4, Dowagiac 5, Niles 6, Benton Harbor 7, Grand Haven 8, Muskegon 10, Ionia 11, Big Rapids 12, Manistee 13, Mt. Pleasant 14, St. Louis 15, Owosso 17, Lansing 18, Flint 19, Port Huron 20, Mt. Clemens 21, Chatham 22.

EUNICE GOODRICH (William Pottle, Jr., mgr.): Alton, Ill., April 3-8, Streator 10-15, Peoria 17-22.

ELEONORA DUSE (C. and T. Rosenfeld, managers): Chicago, Ill., March 20-April 8.

E. H. SOTHERN (H. E. Warner, acting mgr.): Portland, Ore., April 3-5, Seattle, Wash., 6, Tacoma 7.

EIGHT BELLS (Thomas R. Perry, acting manager): St. Louis, Mo., April 3-8, Chicago, Ill., 10-22.

EVANS AND HOEY: Columbus, O., April 4-5.

ELDON COMEDIANS: Harrodsburg, Ky., April 3-8.

EDWIN ARDEN (W. A. Edwards, mgr.): Indianapolis, Ind., April 3-8.

EFFIE ELLSLER (Will C. Ellsler, mgr.): Omaha, Neb., April 3-5, St. Joseph, Mo., 6, Topeka, Kans., 7, Wichita 8, Colorado Springs, Col., 10, Pueblo 11, Salida 12, Leadville 13, Glenwood Springs 14, Aspen 15, Grand Junction 17, Provo City, Utah, 18, Ogden 18, Salt Lake City 20-22.

E. S. WILLARD (A. M. Palmer, mgr.): Baltimore, Md., April 3-8.

EMMA WELLS: Dresden, Ont., April 4.

FAIRIES' WELL (W. H. Powers, mgr.): Seymour, Ind., April 4, Mt. Vernon 5.

FANNY DAVENPORT (Marcus Mayer, mgr.): Chicago, Ill., April 3-8, Indianapolis, Ind., 10-15.

FAST MAIL (Southern, Lincoln J. Carter, mgr.): Pittston, Pa., April 4, Plymouth 5, Wilkesbarre 6, Manch Chunk 7, Easton 8, Bethlehem 10, Allentown 11, Norristown 12, Pottstown 13, Reading 14, 15, Lebanon 17, Pottsville 18, Shamokin 19, Shenandoah 20, Mahanoy City 21.

FAST MAIL (Northern, Lincoln J. Carter, mgr.): Philadelphia, Pa., April 3-8, Frankfort 10, Wilmington, Del., 11, 12, Trenton, N. J., 13, 14, Elizabeth 15, Newark 17-22.

FABIO ROMANI (Aiden Benedict, mgr.): Murphysboro, Ill., April 4, Duquoin 5, Vincennes, Ind., 6, Terre Haute 7, Paris, Ill., 8.

FLAG OF TRUCE (Walter Sanford, manager): Philadelphia, Pa., April 3-8.

FROTH OF SOCIETY: (C. M. Roscoe, mgr.): Dallas, Tex., April 4, 5, Tyler 6, Shreveport, La., 7, Hot Springs, Ark., 8, Little Rock 10, Pine Bluff 11, Memphis, Tenn., 12-14, Springfield, Mo., 15, Kansas City 17-22.

FANTASMA (Hanlon's, Edwin Warner, mgr.): Buffalo, N. Y. April 3-5, Auburn 6, 7, Rome 8.

FRINGE OF SOCIETY: Detroit, Mich., April 3-8.

FRANK LESDON: Council Bluffs, Ia., April 3-8.

FRIENDS (Arthur A. Lotto, acting mgr.): Lima, O., April 4, Dayton 5, Columbus 6-8, Zanesville 10, Akron 11, Salem 12, Canton 13, Warren 14, Youngstown 15, Erie, Pa., 17, Buffalo, N. Y., 18, 19, Rochester 20-22.

FRANK DANIELS (W. W. Freeman, mgr.): Emporia, Kans., April 4, Leavenworth 5, Topeka 6, St. Joseph, Mo., 7, Atchison, Kans., 8, Sedalia, Mo., 10, Moberly 11, Quincy, Ill., 12, Springfield 13, Decatur 14, Terre Haute, Ind., 15, Cincinnati, O., 17-22.

GERMAN LILIPUTIANS (Rosenfeld Brothers, mgrs.): St. Joseph, Mo., April 3-5.

GRAY AND STEVENS: Fond du Lac, Wis., April 3, 4, Sheboygan 5, 6, Oshkosh 7, 8.

GLORIANA No. 1 (Charles Frohman, mgr.): Chicago, Ill., April 3-15.

GIBLER GORDON COMEDY: Lebanon, O., April 3-8.

GLEN NA LOUGH (W. H. Powers, mgr.): Pittsburg, Pa., April 3-8.

GEORGE C. STALEY (A Royal Pass; J. H. Fisher, mgr.): North Adams, Mass., April 4, Westfield 5, Northampton 6, Athol 7, Fitchburg 8, Bellows Falls, Vt., 10, South Framingham, Mass., 11, Marlboro 12, Lowell 13, Portland, Me., 14, 15, Bangor 17, Augusta 18, Togus 19, Bath 20, Lewiston 21, Dover, N. H., 22.

HOSS AND HOSS (W. G. Smyth, mgr.): New York city March 13-April 8.

HUNTLEY COMEDY: Paris, Tex., April 4-8, Hot Springs, Ark., 10-15, Ft. Smith 17-22.

HENSHAW AND TEN BROECK (E. G. Stone, mgr.): Pueblo, Col., April 4, Leadville 5, Aspen 6, Provo Utah, 7, Ogden 8, San Francisco, Cal., 10-15.

HALLEN AND HART (James Jay Brady, mgr.): Cincinnati, O., April 3-8.

HELEN BARRY (J. B. Porter, mgr.): Lewiston, Me., April 4, Exeter, N. H., 5, New Bedford, Mass., 6.

HOLDEN COMEDY: Elgin, Ill., April 3-8.

HELD IN SLAVERY (E. N. Lawrence, mgr.): Cincinnati, O., April 3-8.

HEYWOOD CELEBRITIES (William Heywood, mgr.): Kirksville, Mo., April 4, Centerville, Ia., 5, Trenton, Mo., 6, St. Joseph 7, 8, Lexington 10, Higginsville 11, Paola, Kans., 12, Ottawa 13.

HARPER AND TAYLOR DRAMATIC: Atalanta, Tex., April 3-8.

IDA VAN CORTLAND (Albert Tavernier, mgr.): Chippewa Falls, Wis., April 4, Eau Claire 5, Nelsville 6, Marshfield 7, Stephens Point 8, Merrill 10, Rhinelander 11, 12, Tomahawk 13, Grand Rapids 14, Portage 15, Fond du Lac 17, Sturgeon Bay 18, 19, Green Bay 20-22.

ISAAC PAYTON: Guthrie, Oklahoma, April 3-8, Oklahoma City 10-15, Wellington 17-22.

IS MARRIAGE A FAILURE? (Joseph Le Brandt, mgr.): Crookston, Minn., April 4, Detroit 5, Brainerd 6, Little Falls 7, St. Cloud 8, Stillwater 10, Hudson, Wis., 11, New Richmond 12, Menominee, Mich., 13, Eau Claire, Wis., 14, Chippewa Falls 15, Stevens Point 17, Warsaw, Minn., 18, Merril, Wis., 19, Tomahawk 20, Phillips 21, Bessemer, Mich., 22.

INSIDE TRACK (W. R. Ward, mgr.): Washington, Pa., April 4, Beaver Falls 5, New Castle 6, Rochester 7, Youngstown, O., 8, Buffalo, N. Y., 10-15.

JARBEAU (Jeff. D. Bernstein, mgr.): Newark, N. J., April 3-8, Brooklyn, N. Y., 10-15, Pittsburg, Pa., 17-22.

J. H. WALLICK (J. L. Ungerer, mgr.): Detroit, Mich., April 3-8, Toledo, O., 10-15, Grand Rapids, Mich., 17-22.

JOHN L. SULLIVAN: Americus, Ga., April 4.

JANE (No. 1, Charles Frohman, mgr.): Newark, N. J., April 3-8.

JULIA MARLOWE (Fred. Stinson, mgr.): Philadelphia, Pa., April 3-8, Altoona 10, Harrisburg 11, Lancaster 12, Wilmington, Del., 14, 15, Brooklyn, N. Y., 17-22.

JEFFREYS LEWIS: (Arthur C. Aiston, mgr.): Columbus, O., April 4-5.

JANE COOMBS: Jamestown, N. D., April 5, Winnipeg, Man., 6-8, Grafton, N. D., 10, Grand Forks 11, Crookston, Minn., 12, Fargo, N. D., 13.

JAMES O'NEILL (W. F. Connor, mgr.): Lansing, Mich., April 4, East Saginaw 5, Bay City 6, London, Ont., 7, Hamilton 8.

JOHN DREW (Masked Ball, Charles Frohman, mgr.): Philadelphia, Pa., March 27 April 8.

JOSHUA SIMPKINS (Reno and Ford, mgrs.): Newburyport, Mass., April 4, Portsmouth, N. H., 5.

JOHN T. WOOSE: Woodbridge, N. J., April 4, Bound Brook 5, Butler 6, Newton 7, Dover 8.

J. K. EMMET: New York city April 3-8, Pittsburg, Pa., 10-15, Rochester, N. Y., 17-19, Buffalo 20-22.

JOHN P. SHERIDAN: Seattle, Wash., April 4.

JENNIE HOLMAN: Dennison, Tex., April 3-5, Sherman 6-8.

JOHN T. KELLY (George M. Welty, mgr.): St. Louis, Mo., April 3-8, Chicago, Ill., 10-15, New York city 17-22.

JAMES A. REILLY (German Soldier): Topeka, Kans., April 3-5, Lawrence 6, Atkinson 7, Halton 8.

JOSEPH MURPHY (John B. Corey, mgr.): Haverhill, Mass., April 4, Manchester, N. H., 5, Salem, Mass., 6, Lynn 7, Marlboro 8.

JAMES J. CORBETT (W. A. Brady, mgr.): Montreal, P. Q., April 3-8.

JANE (No. 2, Charles Frohman, mgr.): Montreal, P. Q., April 3-8.

KATIE EMMETT (Harry Williams, mgr.): Chicago, Ill., April 3-8.

KATIE PUTNAM: Chippewa Falls, Wis., April 4, Eau Claire 5, West Superior 6, Duluth, Minn., 7, 8.

KATE CLAXTON: Cleveland, O., April 3-5, Detroit, Mich., 6-8.

KEEP IT DARK: Lansford, Pa., April 4, Shamokin 5, Girardville 6, Hazelton 7, Mahanoy City 8, Mt. Carmel 10, Sunbury 11, Lock Haven 12, Altoona 13, Latrobe 14, McKeesport 15, Washington 17, Martin's Ferry, O., 18, Bellaire 19, Columbus 20-22.

KIDNAPPED (W. C. Anderson, mgr.): Baltimore, Md., April 3-8.

KENTUCKY GIRL (John C. Fox, mgr.): Montreal, P. Q., April 3-8, Toronto, Ont., 10-15, Roahester, N. Y., 17-22.

LILLIAN TUCKER (C. C. Vaught, mgr.): Quebec, P. Q., March 6-April 22.

LATER ON (T. W. Dinkins, manager): Louisville, Ky., April 3-8.

LARRY THE LORD: Pueblo, Col., April 4, Leadville 5, Aspen 6, Grand Junction 7, Ogden, Utah, 8, San Francisco, Cal., 10-15.

LILLIAN LEWIS: Aurora, Ill., April 4, Streator 5, Lafayette, Ind., 6, Logansport 7, Hamilton, O. 8, Cincinnati 10-15.

LIMITED MAIL (Elmer E. Vance, mgr.): Bridgeport, Conn., April 4, Danbury 5, Stamford 6, Yonkers, N. Y., 7, Poughkeepsie 8, Albany 10, Conoes 11, Glens Falls 12, Saratoga 13, Schenectady 14, Kingston 15, Middletown 17, Newburg 18, Catskill 19, Amsterdam 20, Utica 21.

LABADIE-ROWELL: Sterling, Ill., April 4, Carrollton 6.

LOST IN LONDON (Newton Beers): Jersey City, N. J., April 6-8.

LAWRENCE HANLEY (Frank Maeder, mgr.): Richmond, Va., April 6-8.

LORA LANE: Cheyenne, Wyo., April 3-8.

LYON COMEDY (E. G. Rigg, mgr.): Henderson, Ky., April 3-8, Terre Haute, Ind., 10-15, Indianapolis, 17-22.

LEWIS MORRISON (Edward J. Abram, mgr.): St. Paul, Minn., April 3-8, Minneapolis 10-15, Mankato 17, Sioux Falls, S. D., 18, Sioux City, Ia., 19, 20, Fremont, Neb., 21, Council Bluffs, Ia., 22.

LEW AND LOTTIE WATERS: Onaga, Kans., April 4, Seneca 5, Winchester 6, Oskaloosa 7, Burlingame 8.

LOST IN NEW YORK: Louisville, Ky., April 3-8.

MELVILLE SISTERS (John W. Barry, mgr.): Mansfield, O., April 3-8.

MME. MODJESKA (Frank L. Perley, manager): Davenport, Ia., April 4, Burlington 5, Galesburg, Ill., 6, Quincy 7, Peoria 8, Bloomington 10, Springfield 11, Decatur 12, Lafayette, Ind., 13, Terre Haute 14, Evansville 15, Frankfort, Ky., 16, Lexington 18, Springfield, O., 19, Dayton 20, Columbus 21, 22.

MRS. W. I. FLORENCE: Denver, Col., April 2-8.

MERRY COBBLER (Bertram and Willard, mgrs.): Red Oak, Ia., April 4, Omaha, Neb., 5-8, Fremont 10, Blair 11, Pender 12, Wayne 13, Sioux City, Ia., 14, 15, Le Mars 17, Fort Dodge 18, Webster City 19, Iowa Falls 20, Eldora 21, Marshalltown 22.

MINNIE LESTER (George E. Mitchell, mgr.): Amsterdam, N. Y., April 3-8, Hudson 10-15.

MILTON NOBLES (J. Duke Murray, mgr.): Elizabeth, N. J., April 4, Wilmington, Del., 5, Staunton, Va., 6, Charlottesville 7, Roanoke 8, Richmond 10, 11, Norfolk 12, Danville 13.

MUGGS' LANDING: Indianapolis, Ind., April 10-15.

MAIDELINE MERLI (Fred. Schwartz, mgr.): Columbia, Pa., April 4, York 5, Chambersburg 6, Carlisle 7, Lebanon 8, Reading 10, Bethlehem 11, Easton 12, Allentown 13, Hazleton 14, Scranton 15.

MAVOURNEEN (Augustus Pitou, mgr.): New York city April 3-8.

MY OFFICIAL WIFE: Cincinnati, O., April 3-8.

MY AUNT SALLY: Greenville, O., April 4, Winchester 5, Sidney 6, Piqua 7, Wapakoneta 8, Lima 10, Celina 11, Van Wert 12, Paulding 13, Warsaw 14, Bryson 15.

MILE. RHEA (W. D. Loudoun, mgr.): Rochester, N. Y., April 3-5, Buffalo 6-8.

MYSTIC STAR (Warner and Nelson, mgrs.): Martinsville, Md., April 3-5, Chestertown 6-8, Hyattsville 10-12, Forest Glen 13, Emmettsburg 14, Frederick 15, Mechanicstown 17, 18, Branchville 19-22.

MAY BURTONJE (George Hamler, mgr.) Frankford, Ind., April 3-8.

MRS. POTTER-KYRLE BELLEW (Ariel N. Bardey, mgr.): Boston, Mass., April 3-8.

MAUDE HILLMAN (W. G. Snelling, mgr.): Cortland, N. Y., April 3-8, Auburn 10-15, Elmira 17-22.

MABEL PAIGE (W. M. Moseley, mgr.): Knoxville, Tenn., April 3-8.

MORA-WILLIAMS (Fred. Williams, mgr.): Binghamton, N. Y., April 3-8, Corning 10-15, Hornellsville 17-22.

MR. AND MRS. ROBERT WAYNE (Howard Wall, mgr.): Circleville, O., April 3-5, Dayton 6-8.

MME. AND AUG. NEUVILLE: St. Louis, Mo., April 3-8.

MASTER AND MAN (Charles D. McCauill, mgr.): Syracuse, N. Y., April 3-8.

MCCARTHY'S MISHAPS (Charles E. Rice, mgr.): New York city April 3-8.

MCKENNA'S FLIRTATIONS: Brooklyn, N. Y., April 3-8.

MIDNIGHT ALARM (Charles H. Young, mgr.): Punxsutawney, Pa., April 4, Dubois 5, Clearfield 6, Altoona 7, Johnstown 8, Tyrone 10, Huntington 11, Columbia 12, Harrisburg 13, Lancaster 17, Williamsport 18, Binghamton, N. Y., 20, Wilkesbarre, Pa., 20, Scranton 22.

MEN AND WOMEN (Charles Frohman, mgr.): Philadelphia, Pa., April 3-8.

MARIE WAINWRIGHT (Julian Magnus, mgr.): New Orleans, La., April 3-8.

MR. POTTER OF TEXAS (McVicker and Robb, mgrs.): Grand Rapids, Mich., April 3-8, St. Louis, Mo., 17-22.

NIOBE: Minneapolis, Minn., April 3-8.

N. S. WOOD: Rochester, N. Y., April 3-8, New York city 10-15, Brooklyn 17-22.

NELLIE MCHENRY: Lawrence, Mass., April 8.

NUTMEG MATCH (Sol. Litt, acting manager): Harlem, N. Y., April 3-8.

NOBODY'S CLAIM (E. A. Warren, manager): Nashville, Tenn., April 3-8.

NOSS JOLLITY (H. Noss, mgr.): Connorsville, Ind., April 4, Muncie 5, Winchester 6, Union City 7, Bellefontaine 8, Kenton 10, North Baltimore 11, Fostoria 12, Bellevue 13, Norwalk 14, Elyria 15, Willoughby 17, Kent 18, Warren 19, Sharon 20, Niles 21, New Lisbon 22.

NATURAL GAS: Providence, R. I., April 3-8.

ONLY A FARMER'S DAUGHTER (Jean Vourhees): Washington, D. C., April 3-8, Baltimore, Md., 10-15, Pittsburg, Pa., 17-22.

OLD HOMESTEAD (E. A. McFarland, mgr.): St. Louis, Mo., April 3-8, Indianapolis, Ind., 10-12, Dayton, O., 13, Springfield 14, Zanesville 15, Wheeling, W. Va., 17, Altoona 18, Harrisburg 19, Chester 20, Wilmington, Del., 21, 22.

OLIVER BYRON (J. P. Johnson, mgr.): Minneapolis, Minn., April 3-8.

OLD JED PROUTY: Watertown, N. Y., April 4, Ogdensburg 5, Utica 6, Lyons 7, Ithica 8.

OLE OLSON (Ed. R. Salter, mgr.): Pittsburg, Pa., April 3-8.

OLD SOLDIER: Wilkesbarre, Pa., April 5, Luzerne 6, Lansford 7, Pottstown 8, Redpath 10.

O'DOWD'S NEIGHBORS (Eugene Wellington, mgr.): Amesbury, Mass., April 5, Fitchburg 6, Clinton 7, Lynn 8, Gloucester 10, Haverhill 11, Fall River 12, Newport, R. I., 13, New Bedford, Mass., 14, Brockton 15.

ONE OF THE BRAVEST: Hoboken, N. J., April 3-5, Newburg, N. Y., 6.

PAY TRAIN (Dittmar Brothers, mgrs.): Champaign, Ill., April 4, Mattoon 5, Centralia 6, Cairo 7, Paducah, Ky., 8, Louisville 10-15, Cleveland, O., 17-22.

PULSE OF NEW YORK (C. N. Bertram, mgr.): Troy, N. Y., April 3-5, Albany 6-8.

PATTI ROSA (Will O. Wheeler, mgr.): Great Falls, Mont., April 4, Anaconda 5, Butte 6-8, Spokane Falls, Wash., 10, 11, Ellensburg 12, Tacoma 13, 14, Victoria, B. C., 15, Vancouver 17, Seattle, Wash., 18, 19, Portland, Ore., 20-22.

POET AND THE PUPPET (Charles Frohman, mgr.): New York city April 3—indefinite.

PAIR OF KIDS (Ezra Kendall, mgr.): Kansas City, Mo., April 3-8.

POLICE PATROL: Dover, N. H., April 4, Lewiston, Me., 5, 6, Portland 7, 8, Exeter 10, Greenfield, Mass., 11, Holyoke 12, Westfield 13, Springfield 14, 15, Hartford, Conn., 17, Northampton, Mass., 18, Pittsfield 19, Bennington, Vt., 20, Albany, N. Y., 21, Cohoes 22.

POWER OF GOLD (Walter Santord, mgr.): Pittsburg, Pa., April 3-8.

PETE BAKER (Wilbur Harlan, mgr.): Buffalo, N. Y., April 3-8.

PRIVATE SECRETARY: Brooklyn, N. Y., April 3-8.

PRODIGAL FATHER: Helena, Mont., April 4, 5, Butte 6-8, Tacoma, Wash., 10, Seattle 11, 12, Portland, Ore., 13-15.

POWER OF THE PRESS (Wax Zoeller, acting mgr.): Cleveland, O., April 3-8, Philadelphia, Pa., 10-15, New York city 17-22.

PAUL KAUVAR: Johnstown, Pa., April 4, Tyrone 5, Williamsport 6, Danville 7, Wilkesbarre 8, Carbondale 10, Scranton 11, Reading 13, Allentown 14, Chester 15, Washington, D. C., 17-22.

PECK'S BAD BOY: Cincinnati, O., April 3-8.

PETE PETERSON: Cleveland, O., April 3-8.

ROLAND REED (E. B. Jack, mgr.): Jersey City, N. J., April 3-8, Brooklyn, N. Y., 10-15.

R. D. MACLEAN MARIE PRESCOTT (F. H. Bowly, mgr.): Kansas City, Mo., April 3-5, Sedalia 6-7, Jefferson City 8, St. Louis, 10-15, Decatur, Ill., 17.

ROSINA VOKES (Clarence Fleming, mgr.): Brooklyn, N. Y., April 3-8, New York city 10-22.

R. B. MANTELL (Proctor and Turner, mgrs.): Denver, Col., April 3-8, Kearney, Neb., 10, St Joseph, Mo., 11, 12, Omaha, Neb., 13-15.

RICHARD MANSFIELD (John P. Slocum, mgr.): Chicago, Ill., April 3-15, Kansas City, Mo., 17-22.

RILEY DRAMATIC: Charleston, W. Va., April 3-8, Gallipolis, O., 10-15, Ashland, Ky., 17-22.

ROBERT DOWNING (Will McConnell, mgr.): Brooklyn, N. Y., April 3-8, Beaver Falls, Pa., 10, Alliance, O., 11, Canton 12, 13, Wooster 14, Springfield 15, Columbus 17-19, Detroit, Mich., 20-22.

RICE'S SURPRISE PARTY (1492): Philadelphia, Pa., April 3-8.

RAMSAY MORRIS COMEDY: New York city March 20-April 8.

RICKETTS-MATHEWS: Spartanburg, S. C., April 3-8, Augusta, Ga., 10-22.

RAMBLER FROM CLARE (Dan McCarthy, mgr.): Brooklyn, N. Y., April 3-8, Boston, Mass., 10-15, New Haven, Conn., 17-19, Bridgeport 20-22.

RAYMOND SURPRISE COMEDY: Macomb, Ill., April 3-8.

REDDY THE MAIL GIRL (Carl Brehm, mgr.): Chillicothe, Ill., April 4, Henry 5, Princeton 6.

RIP VAN WINKLE (Marney and McGowen, mgrs.): Van Wert, O., April 6, Celina 7, Hartford City Ind., 8.

ROONEY COMEDY: Hoboken, N. J., April 6-8.

SHE COULDN'T MARRY THREE (Lillian Kennedy, C. Hassenforder, mgr.): Springfield, Ill., April 4, Decatur 5, Bloomington 6, Champaign 7, Danville 8, Terre Haute, Ind., 10, Rockville 11, Crawfordsville 12, Frankfort 13, Kokomo 14, Marion 15, Lafayette 16, Michigan City 17, La Porte 20, South Bend 21, Kalamazoo, Mich., 22.

SPAN OF LIFE (H. S. Taylor, mgr.): New York city April 3-22.

ST. FELIX SISTERS: Montgomery, Ala., April 3-8, Selma 10-15, Chattanooga, Tenn., 17-22.

SILVER KING (Carl A. Haswin, mg

SIBERIA: Brooklyn, N. Y., April 3-8.
SOCIETY TRAMP: (Walter Fletcher, manager): Wheeling, W. Va., April 6-8.
SOUTH BEFORE THE WAR (Whallen and Martell, mgrs.) Boston, Mass., April 3-8, Philadelphia, Pa., 10-15, Pittsburg 17-22.
SPIDER AND FLY, Eastern (Edward P. Hilton, mgr.): Fargo, N. D., April 6, Brainerd, Minn., 7, Superior, Wis., 8, Duluth, Minn., 10, 11, Ashland, Wis., 12, Eau Claire 13, Stillwater, Minn., 15, St. Paul 17-19, Red Wing 20, Winona 21, La Crosse, Wis., 22.
STRUGGLE OF LIFE (Walter Sanford, mgr.): Chicago, Ill., March 27-April 8.
THEATRE OF ARTS AND LETTERS: Washington, D. C., April 3-8, Baltimore, Md., 10-15, Brooklyn, N. Y., 17-22.
THE SENATOR: (Charles B. Brooks, mgr.): Bangor, Me., April 3, 4, Waterville 5, Augusta 6, Lewiston 7, 8, Portsmouth, N. H., 10, Lowell, Mass., 11, Lawrence 12, Haverhill 13, New Haven, Conn., 14, 15.
THE WORLD AGAINST HER (Sam B. Villa, mgr.): Columbus, O., April 3-8, Dayton 10-12, Indianapolis, Ind., 17-22.
THE VOODOO (Gus Bothner, mgr.): Omaha, Neb., April 3-5, Des Moines, Ia., 6, Cedar Rapids 7, Dubuque 8, St. Paul, Minn., 10-15, Minneapolis 17-22.
TEXAS STEER (Hoyt and Thomas, managers): Baltimore, Md., April 3-8, New York city 10-22.
TRIP TO CHINATOWN (Hoyt and Thomas, mgrs.): New York city—indefinite.
TEMPERANCE TOWN (Hoyt and Thomas, mgrs.): Boston, Mass., Jan. 9—indefinite.
THE GIRL I LEFT BEHIND ME: (Chas. Frohman, mgr.): New York city Jan. 23—indefinite.
THE GUARDSMAN (Daniel Frohman, mgr.): New York city April 3—indefinite.
TRIP TO CHINATOWN No. 2. (Hoyt and Thomas, mgrs.): Buffalo, N. Y., April 3-5, Rochester 6-8.
TWO SISTERS (George W. Ryer, mgr.) Montreal, P. Q., April 3-8.
THOMAS W. KEENE (W. F. Dickson, mgr.): Plattsburg, N. Y., April 5.
THE SOUDAN: Boston, Mass., April 3-8, Cleveland, O., 10-15, Chicago, Ill., 17-22.
THE DAGO: Toronto, Ont., April 3-8, Buffalo, N. Y., 10-15, Syracuse 17-19.
THE STOWAWAY (Litt and Davis, mgrs.): Fitchburg, Mass., April 4, Worcester 5, 6, Dover, N. H., 7, Portsmouth 8, Biddeford, Me., 10, Portland 11, Bath 12, Rockland 13, Belfast 14, Bangor 15, Augusta 17, Lewiston 18.
THE ESSEX (Litt and Davis, mgrs.): New Bedford, Mass. April 4, Lynn 5, Taunton 6, Lawrence 7, Haverhill 8, Lowell 10, Worcester 11, 12, Manchester, N. H., 14, 15, Fall River, Mass., 15, New London, Conn., 17, New Britain 20, Waterbury 21, Poughkeepsie, N. Y., 22.
THE HUSTLER (William T. Keough, mgr.): Lowell, Mass., April 4, Nashua, N. H., 5, Manchester 6, Concord 7, Fall River, Mass., 8, Newport, R. I., 10, New Bedford, Mass., 11, Brockton 12, Lynn 13, Gloucester 14, Haverhill 15, Dover, N. H., 17, Biddeford, Me., 18, Portland 19, Rockland 20, Belfast 21, Bangor 22.
THE SCOUT (A. Y. Pearson, mgr.): Cincinnati, O., April 3-8.
THE COLONEL (Oscar P. Sisson, mgr.): Texarkana, Tex., April 4, Hot Springs, Ark., 5, Hindsville 6, Little Rock 7, 8, Memphis, Tenn., 10-15.
THE VENDETTA (W. R. Ogden, mgr.): Beaver Falls, Pa., April 8, McKeesport 9, Columbus, O., 13-15, Detroit, Mich., 17-22.
THE DAZZLER (George H. Murray, mgr.): Harlem, N. Y., April 3-8.
TONY FARRELL (C. E. Callahan, mgr.): Bay City, Mich., April 4, Flint 5, Lansing 6, Elkhart, Ind., 7, South Bend 8, Milwaukee, Wis., 10-15.
THOMAS E. SHEA (Thomas E. Shea, mgr.): Altoona, Pa., April 3-5, Harrisburg 6-8, Mahanoy City 10-12, Shamokin 13-15, Shenandoah 17-19, Mt. Carmel 20-22.
THE LEAVENWORTH CASE (Frank Carlos Griffith, mgr.): Syracuse, N. Y., April 6-8, Hamilton, Ont., 10, Woodstock 11, London 12, Toronto 13-15, E. Saginaw, Mich., 17, Bay City 18, Jackson 19, Adrian 20.
UNCLE JOSH SPRUCEBY: Freeport, Ill., April 4, Beloit, Wis., 6, Fond du Lac 7, Appleton 8.
UNDER THE CITY LAMPS: New Haven, Conn., April 6-8.
U AND I (Richardson and Libbey, mgrs.): Bridgeport, Conn., April 3-5, New Haven 6, Mt. Vernon 7, South Norwalk 8, Birmingham 10, Bristol 11, Danbury 12.
ULLIE AKERSTROM (Gus Bernard, mgr.): New Britain, Conn., April 3-5, Holyoke, Mass., 6-8, Westfield 10-12, Northampton 13-15, Hartford, Conn., 17-22.
UNCLE TOM'S CABIN (Sutton's): Georgetown, Col., April 4, Kearney, Neb., 5, Lincoln 6, Council Bluffs, Ia., 7, Atlantic 8, Red Oak 10, Creston 11.
UNCLE HIRAM: Albany, Ore., April 4.
UNCLE TOM'S CABIN (Stockwell's): Cheyenne, Wyo., April 4.
UNCLE TOM'S CABIN (Stowe's): Mechanicsville, N. Y., April 4, Saratoga 5, Fort Edward 6, Glen's Falls 7, Ticonderoga 8.
WAITE COMEDY: Chester, Pa., April 3-8, Camden, N. J., 10-15.
WARD-LEBOYLE (F. P. Prescott, mgr.): Sparta, Wis., April 3-5, Viroqua 6-8, Tomah 10-12, Black River Falls 13-15.
W. H. CRANE (Joseph Brooks, mgr.): New York city Jan. 30—indefinite.
WORLD (J. Z. Little, mgr.): Norwalk, O., April 4, Sandusky 5, Delphos 6, Portsmouth 7, Ironton 8, Huntington, W. Va., 10, Pomeroy, O., 11, Middleport 12.
WARDE JAMES (Robert Brower, mgr.): Salt Lake City, Utah, April 3-5, Ogden 6, Cheyenne, Wyo., 8, Denver, Col., 10-15, Lincoln, Neb., 17, Sioux City, Ia., 18, Des Moines 19, Ottumwa 20, Burlington 21, Monmouth 22.
WHITE SQUADRON (A. Y. Pearson, mgr.): Chicago, Ill., April 3-8.
WILSON BARRETT: Philadelphia, Pa., April 3-15, Jersey City, N. J., 17-22.
VON YONSON (John Hogarty, mgr.): Boston, Mass., April 3-8, Providence, R. I., 10-15, Taunton, Mass., 17, Willimantic, Conn., 18, Middletown 19, Birmingham 20, Danbury 21, Peekskill, N. Y., 22.

OPERA AND CONCERT.

ANDREWS OPERA: Lexington, Ky., April 10-15.
BOSTONIAN OPERA (Barnabee, Karl and McDonald, mgrs.): San Francisco, Cal., March 13-April 8, San Diego 10, 11, Los Angeles 13-22.
BOSTON IDEAL COMIC OPERA (Rich and Van Osten, mgrs.): Grand Haven, Mich., April 4, Valparaiso, Ind., 6, Aurora, Ill., 8.
BOSTON OPERA: Tacoma, Wash., March 27-April 8.
BOSTON COMIC OPERA: Junction City, Kans., April 4, 5, Clay Centre 6, Concordia 7, Washington 8, Beatrice, Neb., 10-12.
CALHOUN OPERA: Albuquerque, N. M., April 4, 5, Las Vegas 6, 7, Rotan, Col., 8, Trinidad 10, 11.
CORINNE OPERA BURLESQUE: Lawrence, Mass., April 6, Worcester 8.
DE WOLF HOPPER OPERA (Ben D. Stevens, mgr.): Baltimore, Md., April 3-8.
DIGBY BELL OPERA (J. H. Palser, manager): Cincinnati, O., April 3-8, Detroit, Mich., 10, 11, Toledo, O., 12, Sandusky 13, Akron 14.
FENCING MASTER (J. M. Hill, mgr.): Brooklyn, N. Y., April 3-15.
FRANCIS WILSON COMIC OPERA (A. H. Canby, mgr.): St. Louis, Mo., April 3-8.
FERENCZY OPERA: New York city Jan. 9-April 22.
GRAU OPERA: Galveston, Tex., April 3-15, San Antonio 17-22.
GREENWOOD OPERA: Chattanooga, Tenn., April 4-8, Mobile Ala., 10-22.
GEORGE A. BAKER OPERA: Scranton, Pa., April 3-8, Wilkesbarre 10-15, Reading 17-22.
GEORGE GROSSMITH CONCERT: Philadelphia, Pa., April 6-8, Washington, D. C., 10-12, Baltimore, Md., 13-15.
HENRY E. DIXEY OPERA (Harry Askin, mgr.): New York city April 3—indefinite.
HINRICH'S ENGLISH AND ITALIAN OPERA: Philadelphia, Pa., April 3—indefinite.
ISLE OF CHAMPAGNE (Thos. Q. Seabrooke): Boston, April 3-8.
LILLIAN RUSSELL OPERA (T. Henry French, mgr.): Boston, Mass., April 3-15.
MCGIBNEY FAMILY: Stroudsburg, Pa., April 4, Newton, N. J., 6, Hackettstown 6, Lambertville 7, Trenton 8.
NELSON OPERA (Charles E. Baughman, mgr.): South Bend, Ind., April 3-5.
NASHVILLE STUDENTS: Wahoo, Neb., April 4, Schuyler 5, Genoa 6, Fullerton 7, Cedar Rapids, Ia., 8.
PAULINE HALL OPERA (George B. McLellan, mgr.): Albany, N. Y., April 4, Poughkeepsie 5, Trenton, N. J., 6, Wilmington, Del., 7, 8, Philadelphia, Pa., 10-15, Norfolk, Va., 17, 18, Petersburg 19, Richmond 20-22.
ROBIN HOOD OPERA (Barnabee, Karl and McDonald, mgrs.): Westchester, Pa., April 4, Lancaster 5, Reading 6, 7, Allentown 8, Philadelphia 10-15.
REMENYI CONCERT: Kansas City, Mo., April 5, Topeka Kans., 6, Salina 7, Denver, Col., 10, 11.
UNIVERSITY OF MICHIGAN GLEE CLUB: Detroit, Mich., April 12, Manistee 14, Grand Rapids 15, Cedar Rapids, Ia., 21, Omoha, Neb., 22.

VARIETY AND BURLESQUE.

ADA DEXON: Harlem, N. Y., April 3-8.
ALVIENE VAUDEVILLE: High Bridge, N. J., April 4, Vineland 5, Salem 6, Janesburg 7, Englishtown 8.
BOB FITZSIMMONS: Washington, D. C., April 3-8.
CITY CLUB: Cleveland, O., April 3-8, Newark, N. J., 10-15.
CITY SPORTS: Milwaukee, Wis., April 3-8.
CREOLE BURLESQUE (Sam T. Jack, mgr.): Baltimore, Md., April 3-8, New York city 10-15.
ENGLISH GIRLS (Turner's): Oconto, Wis., April 4, Marinette 6, Menominee, 7, Iron Mountain 8.
FIELD AND HANSON: Chicago, Ill., April 3-8.
FAY FOSTER: Providence, R. I., April 3-8, New York city 10-15, Kensington, Pa., 17-22.
GUS HILL'S NEW YORK STARS (Gus Hill, mgr.): Philadelphia, Pa., April 3-8, Paterson, N. J., 10-12, Hoboken 13-15.
GUS HILL NOVELTIES: New York city April 3-8.
HOWARD ATHENÆUM: Chicago, Ill., April 3-8.
HARRY WILLIAMS' OWN: Chicago, Ill., April 3-8.
HIS NIBS AND HIS NOBS: Boston, Mass., April 3-8, New York city 10-22.
IRWIN BROS. SPECIALTY: Pittsburg, Pa., April 3-8.
LILLY CLAY: Chicago, Ill., March 27-April 8.
LONDON GAIETY GIRLS: Chicago, Ill., March 27-April 15.
MAY RUSSELL: Worcester, Mass., April 3-8.
MARIE SANGER: Kensington, Pa., April 3-8.
MAY HOWARD: Brooklyn, N. Y., April 3-8.
ME AND JACK: Richmond, Va., April 4.
NEW YORK ATHENÆUM (Punch Robinson, mgr.): Schenectady, N. Y., April 3-8.
NIGHT OWLS: Newark, N. J., April 3-8.
ORPHEUM SPECIALTY: Troy, N. Y., April 3-8.
RENTZ-SANTLEY: Albany, N. Y., April 3-5, Cohoes 6, Troy 7, Montreal, P. Q., 10-15.
REILLY AND WOODS: Cincinnati, O., April 3-8.
ROSE HILL: St. Louis, Mo., April 3-8.
SEFTON AND WATSON: New Haven, Conn., April 3-5.
SAM DEVERE: New York city March 27-April 8.
WEBER AND FIELDS' VARIETY: (C. F. Cromwell, mgr.): Philadelphia, Pa., April 3-8.

MINSTRELS.

AL. G. FIELD'S MINSTRELS: Valparaiso, Ind., 4, Muncie 6, Indianapolis 7, 8.
GORMANS' MINSTRELS (Frank Merritt, mgr.): Portland, Me., April 4, Dover, N. H., 5, Concord 6, Manchester 7, Keene 8, Brattleboro, Vt., 10, Bellows Falls 11, Burlington 12, Barre 13.
GUY BROTHERS: Susquehanna, Pa., April 4, Montrose 5, Whitney's Point, N. Y., 6, Marathon 7, Homer 8, Courtland 10, De Ruyter 11.
PRIMROSE AND WEST (D. W. Truss, mgr.): San Francisco, Cal., March 27-April 8.
SCHILLING'S MINSTRELS: Madison, Wis., April 4, Janesville 5, Watertown 6, Fond du Lac 7, Soldiers' Home 8.

MISCELLANEOUS.

BRISTOL'S (D. M.) EQUINES (John C. Patrick, mgr.): Mt. Vernon, Ill., April 3-4.
BARNUM AND BAILEY'S CIRCUS: New York city March 18-April 15.
BILL NYE-A. P. BURBANK (H. B. Thearle, mgr.): New Whatcom, Wash., April 4, Seattle 5, Ellensburg 6, Pendleton, Ore., 7, Spokane, Wash., 8, Missoula, Mont., 10, Philipsburg 11, Anaconda 12, Butte City 13, Great Falls 14, Helena 15, Bozeman 17, Livingstone 18, Billings 19, Miles City 20, Dickson, N. D., 21, Bismarck 22.
COTTON'S DONKEY CIRCUS: Fort Wayne, Ind., April 3-8.
FLINT, THE MESMERIST (L. J. Meecham, mgr.): Hutchinson, Kans., April 3-8, Wichita 10-22.
HENRY PINCUS CIRCUS: Philadelphia, Pa., Dec. 5-April 8.
J. WHEELER DAVIDSON: Louisville, Ky., April 6.
PROF. HERRMANN: Washington, D. C., April 3-8, Pittsburg, Pa., 10-15.
PROF. POWELL: East Stroudsburg, Pa., April 3-5, Middletown, N. Y., 6, Port Jervis 7, 8.
RALPH BINGHAM: Portsmouth, Va., April 4, Norfolk 5, Crewe 6, Burkeville 7, Richmond 8, Cartersville 10, Lynchburg 11, Danville 12-14, Clifton Forge 15.
W. D. WESTLAKE: Binghamton, N. Y., April 3-15.
W. C. COUP: New York city Feb. 27-April 8.
ZAZZIC: Danville, Va., April 4, Winston, N. C., 5, Raleigh 6, Goldsboro 7.

DATES AHEAD.

[Received too late for classification.]

AROUND THE WORLD IN 120 MINUTES: Rushville, Ill., April 4, Lewistown 5, Jacksonville 6, Havana 7, Pekin 8, Streator 10, Ottawa 11, La Salle 12, Princeton 13.
BISHOP OPERA: Birmingham, Ala., April 3-8, Nashville, Tenn., 10-15.
DE LANGE AND RISING, Tangled Up, (A. W. Brown, mgr.): Camden, N. J., April 4, Bethlehem, Pa., 5, Hartford, Conn., 7, Middletown, N. Y., 8, Jersey City, N. J., 10-15, Richmond, Va., 17, 18, Norfolk 19, Charlottesville 20, Charleston, W. Va., 21, Lexington, Ky., 22.
GRISMER DAVIES (W. A. Brady, mgr.): Indianapolis, Ind., April 3-5, Detroit, Mich., 6-8, Buffalo, N. Y., 10-15, Pittsburg, Pa., 17-22.
JOSEPH JEFFERSON (C. B. Jefferson, mgr.): Nashville, Tenn., April 4, Memphis 5, Springfield, Mo., 6, Kansas City 7, 8, St. Joseph 10, Sioux City, Ia., 11, Omaha, Neb., 13, Des Moines, Ia., 14, Dubuque 15, Milwaukee, Wis., 17, Detroit, Mich., 18, 19, Columbus, O., 21, Indianapolis, Ind., 22.
OUR ATTORNEY (W. N. Gray, mgr.): Natchez, Miss., April 4, Fayette 5, Vicksburg 6, 7, Baton Rouge, La., 8, Plaquemine 10, Donaldsville 11, 12, Pass Christian, Miss., 13, Bilcox 14, 15, New Orleans, La., 19-22.
PROF. J. HART (Illusionist): Griffin, Ga., April 3-5, Newnan 6-8.
TONY PASTOR: Boston, Mass., April 3-8.
T. W. KEENE (W. F. Dickson, manager): Glens Falls, N. Y., April 4, Plattsburg 5, Ticonderoga 6, Burlington Vt., 7, Rutland 8, Montreal, P. Q., 10-15.

OPEN TIME.

This department is for the exclusive use of our advertisers in the "Out-of-Town Theatres" and "Managers' Directory" columns.

ATLANTIC, IOWA: Opera House, April 4-18, 20-27, 29-May 6, 11-June 1.
BROOKLYN, E. D., N. Y.: Bedford Avenue Theatre weeks May 1, 8 and 15.
CANAL DOVER, OHIO: Big 4 Opera House, April 15-20, May 1-13.
COLUMBUS, KANS.: Columbus Opera House, April, and May.
EAST STROUDSBURG, PA.: Academy of Music, May 8-22, June and July.
FAYETTEVILLE, ARK.: April and May.
FORT SCOTT, KANS.: Davidson Opera House, April 6-14, May 1-5, 8-31.
GOUVERNEUR, N. Y.: Union Hall Opera House, April 4, 8-29, May 5-12, 20-31, June 1-30.
GRAND RAPIDS, MICH.: Powers' Grand Opera House, April 8-25, 24-28, May 1-23, 26-31.
LOCKPORT, N. Y.: Hodge Opera House, April 10-15, 17-22, 24-29, May 15-June 3.
MT. CARMEL, PA.: G. A. R. Opera House, April 4.
MT. MORRIS, N. Y.: April, May 8-31.
SHAMOKIN, PA.: G. A. R. Opera House, April 4, 24.
ST. JOHNS, N. B.: St. Johns Opera House, April 17-30, May 15-31.
TYRONE, PA.: Academy of Music, April 18-29, May 1, 11, 15, 16, 25-31.
UHRICHSVILLE, O.: City Opera House, April 3, 8, 22, 28-29.
VINTON, IOWA: Watson's Opera House, April.
WINCHESTER, KY.: Winchester Opera House, April 25, 24, May 27.

FIGHTING GERRY.

[CONTINUED FROM PAGE 9.]

ments, etc., but of the children of the stage I know a great deal. There is no one behind me, as Mr. Gerry would seem to imply, unless it is Satan; therefore, there can be no harm in saying, "Satan, get thee behind me." [Laughter.] I have come here simply to tell you my experience, and to answer any questions that you or Mr. Gerry may put to me. If you desire my experience and knowledge of stage life and some of its past history, I will give it to you in a few words.

It has been said that the theatrical profession is an unhealthy one. You will be surprised and amazed when I tell you that it is a healthy one. We can only judge by statistics. We have hundreds and hundreds of cases of persons who have acted up to the very day of their death. Actors have come to the stage ill, and the applause and excitement have helped them to forget their illness, and they recovered after one night's performance. As to longevity on the stage, that brings us back to the days of Betterton, who, I believe, lived to be eighty years of age, and down to our own time to William Warren, John Gilbert, Henry Placide, Charles Matthews, Macready, Phelps, who reached seventy-five or eighty years of age, and in some instances, as in the case of Mr. Hadaway, ninety years of age. You will be still more amazed when I tell you that Macklin, the tragedian, retired from the stage at ninety, that he returned to it at a hundred, that he then played Shylock, and died at one hundred and seven years of age. I could go on for a long time citing such instances, and it is amazing that there are so few actors in the asylums, whereas the farmer, whose exercise is of the muscle and not of the brain, furnishes your insane asylums with one-third of their inmates.

Now, with regard to the children of the stage. Mrs. John Drew was a child of the stage, and is acting to-day, at seventy-five years, with Miss Julia Marlowe, and plays, I believe, to-night. Master Burke, who was a prodigy in 1832, is alive in Washington to-day and teaching music. Clara Fisher, of whom you must have heard and of whom your grandfathers heard, acted in the days of Charles Lamb. She was enthusiastically praised, by John Howard Payne, the author of "Home Sweet Home," and she is still living, over eighty years of age, and I have no doubt can act as well to-day as any day in her life.

These have been children of the stage. They were taught singing and dancing. Unless singing and dancing are taught to stage children we shall have no singers or dancers in the future. Adelina Patti made her great "hit" when she was less than sixteen years of age. If she had been taken from the stage when she made her debut—and I think that was when she was nine years of age—the loss to the American stage and to the opera world would have been beyond the limits of theorists of the most sanguine character. There certainly would not have been any Adelina Patti to-day had the law now in force been in existence when she was a girl in short clothes.

I can only say, as I am now giving my experience, and I only came here in the interests of the children of the stage, that I know their income is very important for their parents and to them. If children are debarred from learning the theatrical profession in their youth, they will not learn it later on. The children of the stage must receive their instruction under their sixteenth year, or the stage will lose in the future thousands of brilliant artists. I know nothing of the law, but I am sure there is no one here, myself included, but would willingly go hand in hand with any society that would save little children from immorality and would correct their morals.

The statistics that Mr. Gerry has furnished and those pictures are all very well as far as they go. I confess I do not know anything about dives. Not that I think it is disreputable to know anything about them, and I think Mr. Gerry is right in some respects. His society has done a great deal of good. When they go into these disreputable places and find out these children, they meet the reward of all right-minded citizens. But as far as this bill goes, if it is left to the discretion of a proper Mayor and Mr. Gerry, it opens no door for children to go upon the stage to be depraved or debauched. If these doors open, he and the Mayor can close them and restrict anything, everything, and all things that are improper. That is all I have to say on this subject, unless some member of the committee desires to ask a question.

Mr. PALMER—Mr. Jefferson, when you first went on the stage you tried to dance?

The veteran comedian laughed and all his audience joined in. He replied: "I did so. How well I did I am not aware of. I fancy my education was neglected in that regard, however, because I do not dance very well now."

Mr. Hahlo of the committee from the Twenty-first District produced the dramatic climax of the hearing by saying: "Isn't it a fact, Mr. Jefferson, that you went on the stage when you were seven years of age?"

The creator of Rip Van Winkle made this reply: "When I was three, sir. In fact, I believe there is a tradition that I was taken on in long clothes."

Every one in the room laughed at the sally. It was apparent to every one after this speech that the majority of the committee on the merits of the question, were clearly in favor of the children, and an early and favorable report is looked for.

LETTER LIST.

This list is made up on Saturday afternoon. Letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post-office. Circulars and newspapers excluded.

Arthur, Paul	Holloway, Bess	Mealey, Joseph
Baker, Helen	Hanscombe, Harry	Martens, Carl
Brannan, George W	Heisey, Martin	Morgan, Harry L
Baum, Edgar	Duke, Freddie	Mildon, George
Burton, Rodney	Hynson, Cromie	Nash, Geo. F.
Bellaire, Clarence	Hatton, Joseph	Osborne, M.
Bury, Ellen	Hanley, Lawrence	Osborn, Rose
Burbridge, C. J.	Hudson, Wilbur	Ogden, W. K.
Blakemore, H. D.	Hatch, William	O'Neill, Joseph
Bellman, Al.	Hanchett, David	Parker, Nellie
Button, John Albert	Hart, Gussie	Paulding, Frederick
Bancroft, Helen	Heege, Gus	Peters, Sadie
Fong, William	Hunts, Mrs. Henry S	Price, Mr. and Mrs. F. D.
Bevins, James	Hitchcock, Raymond	Randall, Clara V.
Bonner, Marjorie	Haines, Nat	Romaine, Wm. J.
Craigen, Maida	Jane, Marie	Reed, S. H.
Cramer, F. C. F.	James, O. P.	Rareshide, Geo. N.
Callahan, Joseph	Juch, Emma	Rosa, Patti
Chester, Katie	Jackson, Thomas E.	Rose, Fanny O.
Comstock, Geo	Johnson, Alice E.	Rehan, Arthur
Couper, William	Johnson, Geo. A. D.	Snyder and Zimmerman's Minstrels,
Drew, Sidney	Johnson, Geo. A. D.	
Dallas, Mervyn	Jansen, Marie	
De Shields, Howard	Kendall, Katherine	Shorey, James
Evans, Mr. and Mrs. Charles	Kent, S. Miller	Saxon, Robert
	Kent, Charles	Shaw, Wallace D.
Edica, Mlle.	Kinsberger, Sol J.	Sinclaire, E. A.
Irving, Horace	Katora, M. A.	Seraffin, Fred.
Earle, Wattie	Losee, Frank	Scanlan, Mrs. Wm.
Ellis, Sydney R.	Lyon, Frank A.	Selden, Edgar
Forrest, Arthur	Latha, F. E.	Scott, K. E.
Fitch, Clyde	Leake, J. Frank	Stetson, John
Freeze, Lawrence	Laschelle, Mr.	Symns, W. C.
Linlayson, Flora	Lacy, Harry	Shattuck, B. E.
Fossette, Emmie	Louise, Blanche	Smiley, John
Gardiner, C. R.	Murray, J. K.	Treseide, Myrtle
Griffin, Harry P.	Mgr. Vesper Bells,	Thomas, Augustus
Grimes, Bessie	Mirella, Myra	Tannehill, Bessie
Golden, Richard	Miller, Geo. C.	Washburn, L. W.
Gale-Haynes, Minna	Mgr. Paris Gaiety Girls,	Warren, Chas. E.
		Webster, Mrs. J.
Hall, Mildred	Mardell, A.	Witt, M. D.
Howard, Benj.	Merton, Harry	Wainwright, Marie
Haines, Robert T.	Mgr. Face to Face Co.,	Wilcox, L. F.
Hudspeth, Perdita		West, Edward
	Morris, Edward	

The Wabash Railroad is the most popular route for travelling theatrical troupes. For any information in regard to rates, etc., apply to H. B. McClellan, Gen. Eastern Agent, 429 Broadway, New York, F. A. Palmer, Asst. G. P. Agent, 201 Clark Street, Chicago, Ill. F. Chandler, G. P. Agent, St. Louis Mo.

A THEATRICAL INDEX.

This Week's Attractions in the Principal Cities of the Country.

CHICAGO.

ALHAMBRA	Katie Emmet
ACADEMY OF MUSIC	Struggle of Life
AUDITORIUM	Chicago Orchestra
CASINO	Haverly's Minstrels
CHICAGO OPERA HOUSE	A Society Fad
CLARK STREET	Cruiskeen Lawn
COLUMBIA	Country Circus
GRAND OPERA HOUSE	Richard Mansfield
HAVLIN'S	Hopkins' Trans-Oceanics
HAYMARKET	The White Squadron
HOOLEY'S	Economy Base
MCVICKER'S	Black Opal
WINDSOR	A Fair Rebel

PHILADELPHIA.

ARCH STREET	Weber and Field
BROAD STREET	John Drew
CHESTNUT STREET	Wilson Barrett
CHESTNUT STREET OPERA HOUSE	Mask and Wig Club
EMPIRE	The Fast Mail
FOREPAUGH'S	The Planter's Wife
GIRARD AVENUE	I'm Mac Cool
GRAND	Hinrich's Grand Opera Co.
LYCEUM	Gus Hill's New York Stars
NATIONAL	Superba
PEOPLE'S	Flag of Truce
PARK	Men and Women
STANDARD	A Checkered Life

BOSTON.

BOSTON	Lillian Russel
BOWDOIN SQUARE	Von Yonson
COLUMBIA	Isle of Champagne
GLOBE	Crust of Society
GRAND OPERA HOUSE	The Soudan
HOLLIS STREET	Blue Jeans
MUSEUM	Shore Acres
PARK	Temperance Town
TREMONT	Mrs. Potter-Kyrle Bellew

CINCINNATI.

FOUNTAIN SQUARE	Held in Slavery
GRAND OPERA HOUSE	Minnie Seligman Cutting
HARRIS'	Peck's Bad Boy
HAVLIN'S	Hallen and Hart
HUCK'S	The Scout
PEOPLE'S	Reilly and Woods
FIKE OPERA HOUSE	Digby Bell Opera
WALNUT STREET	Annie Pixley

BALTIMORE.

ACADEMY OF MUSIC	A Texas Steer
FORD'S OPERA HOUSE	De Wolf Hopper Opera Co.
HOLLIDAY STREET	Kidnapped
KERNAN'S MONUMENTAL	Sam T. Jack's Creole Burlesque
LYCEUM	E. S. Willard

PITTSBURG.

ALVIN	Clara Morris
ACADEMY OF MUSIC	Irwin Bros.' Specialty
BIJOU	Power of Gold
DUQUESNE	Glendalough
GRAND OPERA HOUSE	Devil's Auction
HARRIS	Ole Olson

ST. LOUIS.

GRAND OPERA HOUSE	Francis Wilson Opera Co.
HAGAN	John A. Kelly
HAVLIN'S	Cannon Ball Express
OLYMPIC	Old Homestead
POPE'S	8 Bells
STANDARD	Rose Hill Folly

WASHINGTON.

ACADEMY OF MUSIC	Charity Ball, The Wife
ALBAUGH'S	Theatre of Arts and Letters
BIJOU	Only a Farmer's Daughter
NATIONAL	Prof. Herrmann

BUFFALO.

ACADEMY OF MUSIC	Trip to Chinatown, Mlle. Rhea
STAR	Fantasma April 3-5
LYCEUM	Pete Baker
JACOBS'	Current Cash

CLEVELAND.

LYCEUM	Kate Claxton, Evans and Hoey
JACOBS'	Power of the Press
STAR	City Club Burlesque

KANSAS CITY.

GRAND	Ezra Kendall
GILLIS	A Cold Day

ST. PAUL.

GRAND	Lewis Morrison
METROPOLITAN	Ali Baba

MINNEAPOLIS.

BIJOU OPERA HOUSE	Oliver Byrne
GRAND	Niobe

DENVER.

TABOR GRAND	Robert Mantell
BROADWAY	Mrs. W. J. Florence

SAN FRANCISCO.

BALDWIN	The Bostonians
CALIFORNIA	Primrose and West's Minstrels

EXCURSIONS TO WASHINGTON.

Personally conducted tours to Washington have been arranged via Royal Blue Line, to be run at frequent intervals from New York and Philadelphia to Washington. The next excursion will be on April 6th. For programme, describing these tours, write to Thos. Cook & Son, Agents B. & O. R. R., 261 and 1225 Broadway, New York, or 332 Washington Street, Boston, Mass.

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"CROW'S NEST" DESTROYED.

Joseph Jefferson's villa, "Crow's Nest," at Buzzard's Bay, was burned Saturday afternoon. The fire was caused by an explosion of gas that generated from gasoline which had leaked from a tank in the cellar. The flames spread so rapidly that Mrs. Jefferson, who was ill in the house, was removed with difficulty, without clothing, and several servants had narrow escapes, while Helen McGrath, the cook, was burned to death, although every effort was made to save her. At last accounts a search of the ruins had failed to disclose her body, which was probably consumed. The house cost $30,000, and its furniture is said to have been worth $100,000. There was an insurance of $91,000.

MR. WHITESIDE'S ENGAGEMENT.

Walker Whiteside, the young tragedian, will make his bow to a New York audience at the Union Square Theatre next Monday night in the character of Hamlet. This play will be repeated Tuesday, at the Wednesday matinee, Thursday, and at a matinee on Saturday and Saturday night. Wednesday evening Mr. Whiteside will play Richelieu, which will be repeated on Friday evening. Mr. Whiteside, who is supported by a good company, is accepted in the West and other parts of the country as an actor of scholarly attainments, originality and great promise. He will stage his plays elaborately.

PROFESSIONAL DOINGS.

The two great military bands that will appear in Chicago during the World's Fair are to perform at the musical festival at the Madison Square Garden in this city from April 23 to 29, under the management of James W. Morrisey.

L. Maurice has closed with Tony Farrell and joined The Voodoo for the rest of the season.

F. H. Frear, who after a hard-working season of fifteen weeks of one-night stands with The Tar and Tartar, found that his voice required a rest, will enjoy his leisure until May 1, when he joins Dickson and Hennessy for the Summer season, opening at Albaugh's Theatre, Washington, D. C.

Louise Leslie Carter is in town, the prolonged season of Miss Helyett having closed. She will rest until next Fall, when she will originate the principal part in David Belasco's Heart of Maryland, unless she should decide in the meantime to accept a position offered her in a prominent company that is being organized for a new production.

In two weeks De Wolf Hopper will close in Wang. He will then return to New York and devote himself to rehearsals of Panjandrum.

Sol Smith Russell has engaged Stewart Allen as stage manager for his World's Fair engagement at the Grand Opera House, Chicago.

Charles Frohman has made new inroads into the stock company of the Boston Museum, having signed Robert Edeson and Howell Hansell in addition to Mary Hampton.

A matinee performance of Twelfth Night was given at Daly's Theatre yesterday in aid of the Notre Dame Club for Catholic Working Girls."

Last Thursday, at Pittsburg, during the engagement of The Crust of Society company, Frank Carlyle, the St. Aubyn, was unable to go on, owing to a severe cold. Charles M. Collins assumed the part, which is a very long one, at short notice, and played it until Saturday evening in a very creditable manner.

Manager D. C. Gray's lease of the Aberdeen, S. D., Opera House will expire on April 10, when the former manager and owner of the house, Charles Gottschalk, who also controls the Fargo house, will resume control.

The city authorities of Sioux Falls, S. D., have compelled Manager Sam Bear to remove his bill-boards twenty feet from the sidewalks.

Hartford Lodge, No. 19, B. P. O. E., benefited from a performance at Proctor's Opera House last Tuesday. Duke Dumont, George A. Reynolds, Charles Koch, Dennis J. Coyle, Clarence Loveland, Harry Burnham, E. M. Graves, J. St. Lawrence, Andrew J. O'Connor, I. K. Blumenthal, George F. Campbell, Henry Molten, D. L. Don, Robert Evans, E. J. Dooley, J. C. Wasserbach, John H. W. Byrne, and others took part.

Frank Beiglemier has been appointed manager of the Yankton, S. D., Opera House.

The Park Street Opera House, Honesdale, Pa., was burned Sunday, March 26. The building, which was also used as an armory, had closed as a skating-rink on Saturday night. R. W. Brady, owner, lost $10,000, and had $2,000 insurance. Charles Schuller, manager, lost $600, and was insured for $200.

The Professional Women's League met at 29 West Thirtieth Street last week and discussed its dress-making department. A modiste has been employed, a moderate scale of prices has been fixed, and in the sewing-room of the league dresses are made for actresses or for whoever may desire them.

Ed. Espinosa, of the Mackaye Spectatorium, Chicago, is the happy father of a girl baby. Mother and child are doing well.

John W. Rea, the ex-minstrel, celebrated his seventieth birthday in North Paterson, N. J., last Friday.

In a recent issue of THE MIRROR Arthur C. Pell was erroneously referred to as the manager of the Larry the Lord company. Emil Ankermiller holds that position. Mr. Pell is the company's efficient musical conductor.

John Harley is busy making preparations for James T. Powers' tour under his management. Mr. Harley's contract with Mr. Powers is for two years.

Maclyn Arbuckle has made an excellent impression everywhere he has appeared in Men and Women this season.

The wish to supply the popular demand for "realism" has led to many remarkable theatrical engagements, not the least curious of which is that of Ernest Benzon, the "jubilee plunger," by Manager French, to appear in The Prodigal Daughter. Benzon's claim to notoriety rests upon his brief sporting career abroad, during which he lost and was fleeced out of an inheritance of several millions of dollars on the turf and in the gambling hells.

Lulu Klein has been winning golden opinions this season in Annie Pixley's company. Miss Klein is a remarkably clever and accomplished actress.

Ramsay Morris' comedy company is such an admirable organization that it is to be hoped it may become a local fixture in course of time.

On April 9 Thomas W. Keene will play Richelieu for the benefit of the Elks of Glens Falls, N. Y. On the next night he will dedicate the new opera house at Plattsburg, N. Y.

A suit for $1,000 damages has been commenced against the New York, Lake Erie and Western Railroad by George Barnum, Charles Drake, Julius Cahn and Mr. Sherwood of the Gloriana company, which made a tour of the South and West this season. The baggage and properties of the plaintiffs were burned in the station at Muncie, Ind., on Jan. 7. The railroad denies responsibility.

Robert Downing closed an engagement at the Grand Opera House on Saturday night that was a success, artistically and pecuniarily. Mr. Downing's work is marked by feeling, naturalness, polish and power. He is ably supported by Eugenie Blair and a strong company, and the productions are made with a careful attention to detail. Mr. Downing's present season will end in six weeks. It has been a very profitable one.

Kidder and Carey's Uncle Tom company disbanded in Nanticoke, Pa., last Wednesday. The company had not been paid for two weeks. A couple of the performers captured the trick pony with the intention to hold it for ransom. The managers got a search warrant, found the quadruped, and put it on the cars. The actors then got out an attachment, but it was too late to be of service.

T. W. Keene asks THE MIRROR to correct a mistake that crept into last week's issue. "I have released Miss Craigen from her engagement with me," Mr. Keene writes, "and I hold a letter from her thanking me very much for so doing."

Professor Herrmann divided his time between Brooklyn and New York last week. He says that his season's profits will foot up fully $100,000.

Effie Darling and James Donnelly signed last week with the Wilbur Opera company.

Ethel Fuller has joined Around the World in Eighty Days.

Louis B. Durling and Helen Wheatcroft opened with the Madeline Merli company at Westchester on Saturday night.

It has been reported that Paul Dresser would go with The Fat Men's Club next season. Mr. Dresser will remain with The Danger Signal company.

Dorothy Wolbert is a recent addition to Baird's Dramatic company.

Clementine De Vere-Sapio, formerly prominent in opera but for some time chief soprano in Dr. Paxton's church in this city, became the mother of a girl last Friday. About a year ago she was married to Claudio Sapio, a professor in the Conservatory of Music.

During the performance of the Uncle Josh Specialty company in Warsaw, Ind., last Tuesday night, the flywheel used in the sawmill scene burst and killed a stage hand named Atkins.

Prompted by the City Improvement Society, Mayor Gilroy has written to Superintendent Brady, of the Buildings Department, to ascertain what ordinances will have to be passed or amended in order to compel owners of theatres and other public buildings to provide better facilities for escape in case of fire or panic. The ordinances are already stringent.

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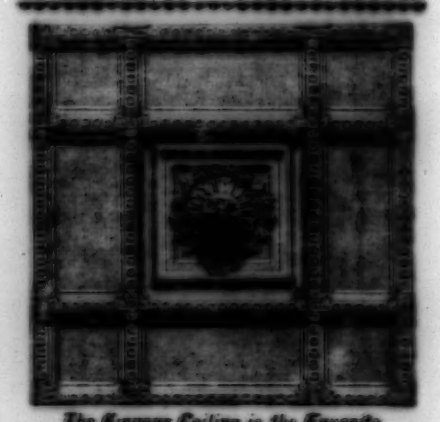

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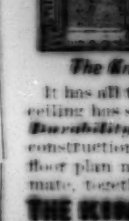

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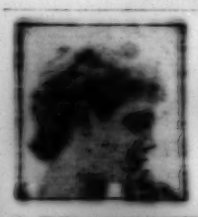

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